

Vogue

NEW YORK
WINTER FASHIONS
NOVEMBER·1·1931
PRICE 35 ¢.

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THE OMEGA WATCH, beautiful and precise, ticks off the sparkling seconds. It is known round the globe—a triumph of ancient craftsmanship and modern science, in forms of supreme elegance; one of the three great watches of the world. The Omega Watch has long enjoyed the tributes of Europe's connoisseurs of timepieces and the high precision awards of Europe's great observatories. Now its distinguished models are to be seen in leading jewelry stores of America.

Watch in circle: 18K White Gold
17 jewels \$150



18K White Gold Baguette
17 jewels \$200



14K White Gold Filled
15 jewels \$35



Other Models from \$35 to \$5000

18K White Gold
17 jewels \$225

OMEGA

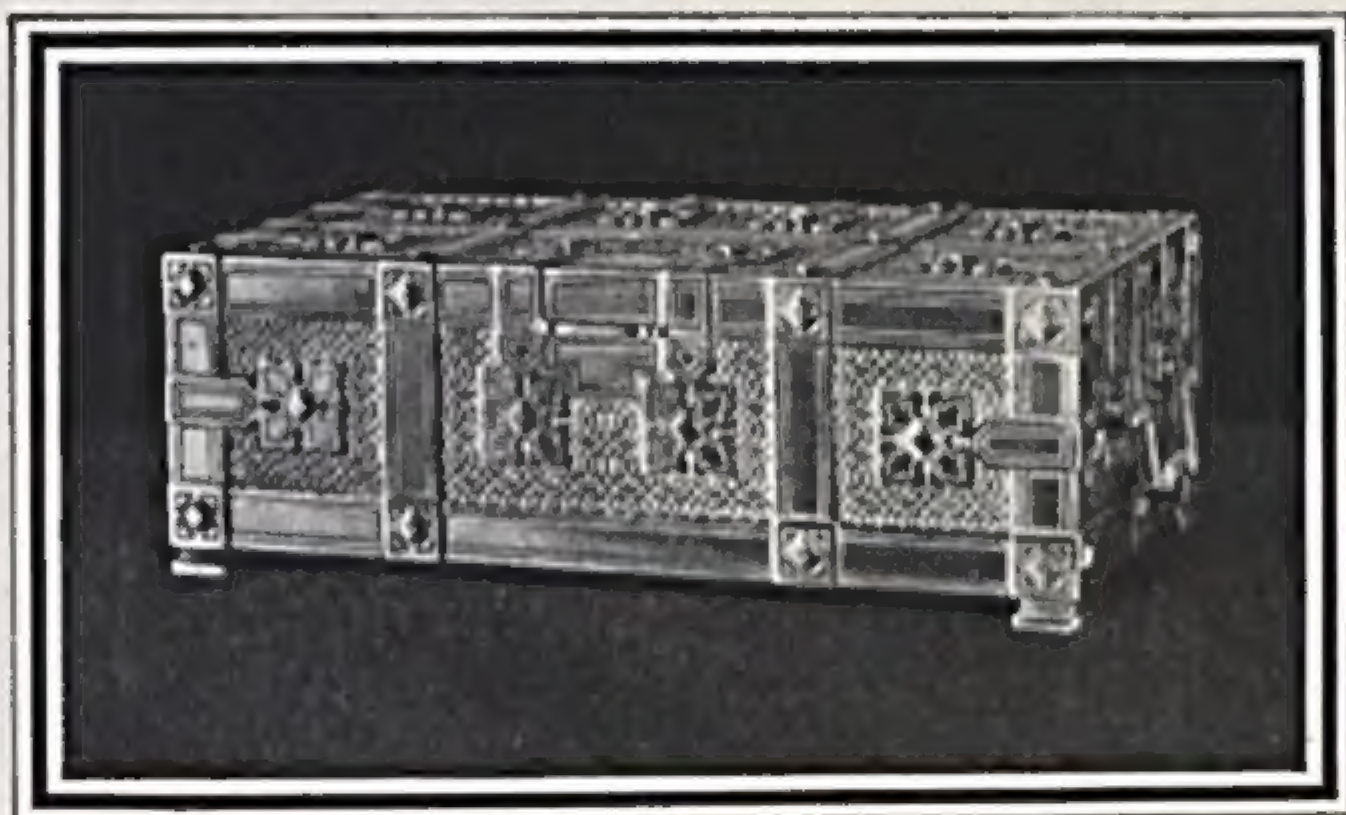
ONE OF THE THREE GREAT
WATCHES OF THE WORLD

Exclusive Distributors in America

J. R. WOOD & SONS, Inc., 15 MAIDEN LANE, NEW YORK

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



Silverware
Distinctive Design and Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON

DANCE TILL MORNING . . . *if you will*



~ ~ ~ but give your
skin this special care..



DENNEY & DENNEY
PHILADELPHIA — NEW YORK

Live as *modernly* as you like—work and play as *intensely* as you wish. But remember this! If you want your skin to stay youthful and lovely—you *must give it modern skin care.*

FRANCES DENNEY has designed Treatments and Preparations to meet the special needs of women living under the stress and strain of modern life. Her Methods and Preparations have been used for years by women to improve and safeguard their loveliness.

. . .

Proper skin care *begins* with cleansing. Miss DENNEY's *Herbal Cleansing Cream* contains ingredients that cleanse deeply and thoroughly without stretching the pores. \$1, \$2, \$3.50 and \$6

Very dry skin sometimes results from modern dieting. *Herbal Oil Blend*—with its rich, sooth-

ing herbal oils—is marvelous for very dry skin and for the face that is aging. \$5, \$10 and \$20

To relieve that tired, worn look—and to give renewed vitality, color and clearness to the skin—Miss DENNEY has created her remarkable new *Herbal Creme Masque* \$10

The many other Preparations of Miss DENNEY are described in her little book—"The Affairs of Beauty." She will be happy to send you a copy if you will address her in Philadelphia.

. . .

MISS DENNEY's Preparations are sold in selected stores where you will find saleswomen carefully trained to serve you. If you do not know the name of the store nearest to you, Miss DENNEY will be very happy to tell you.

FRANCES DENNEY

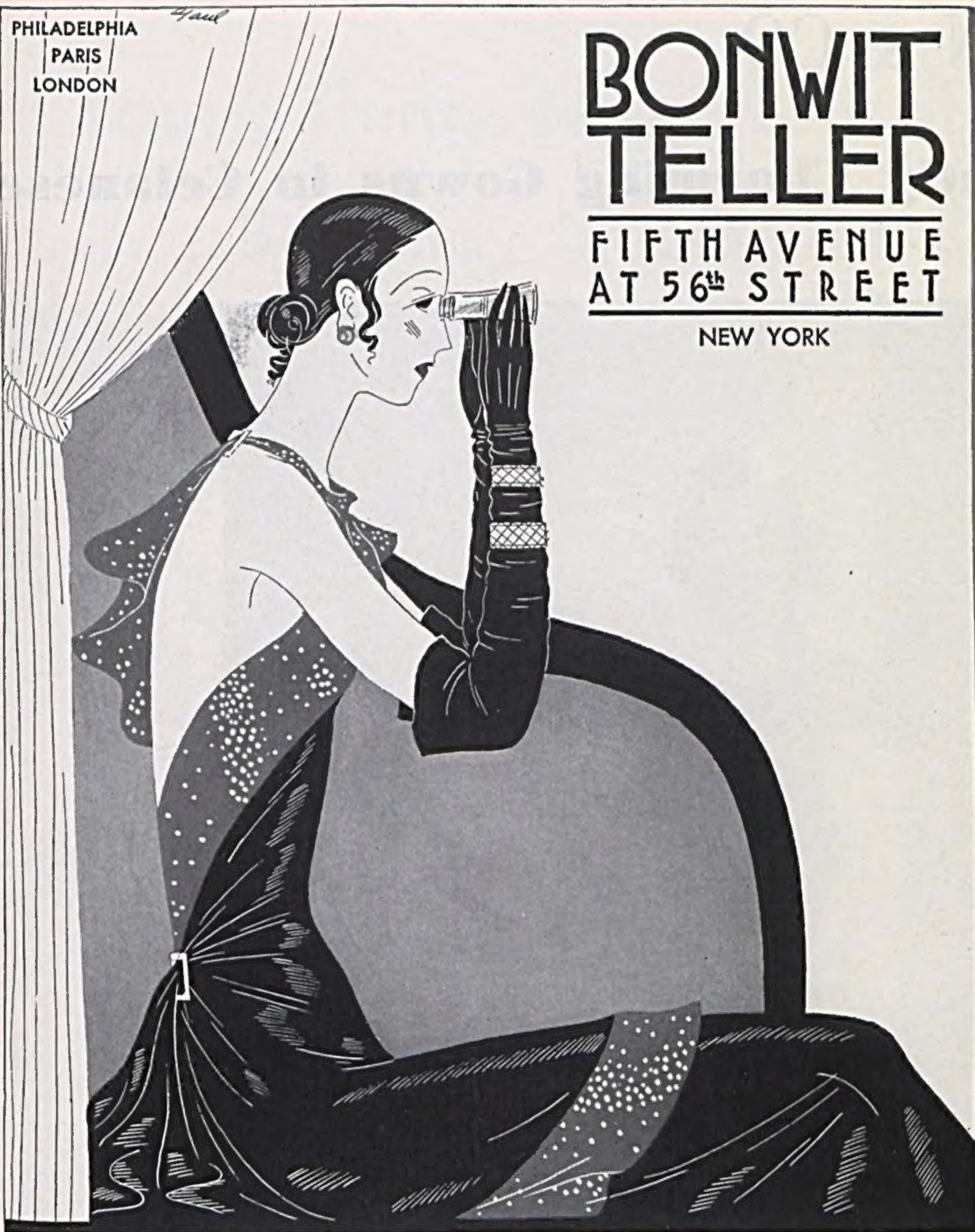
HERBAL PREPARATIONS

PHILADELPHIA
PARIS
LONDON

BONWIT
TELLER

FIFTH AVENUE
AT 56th STREET

NEW YORK



Evening Sandals

Of Satin, Crepe and
Velvet in Glorious Colors

15.50

Never before have such beautiful sandals sold at this low price . . . every one bench-made, which means each slipper was individually and entirely made by hand. The fashions, and there are others, are the last word in what to wear with this season's evening clothes.

SHOES . . Second Floor

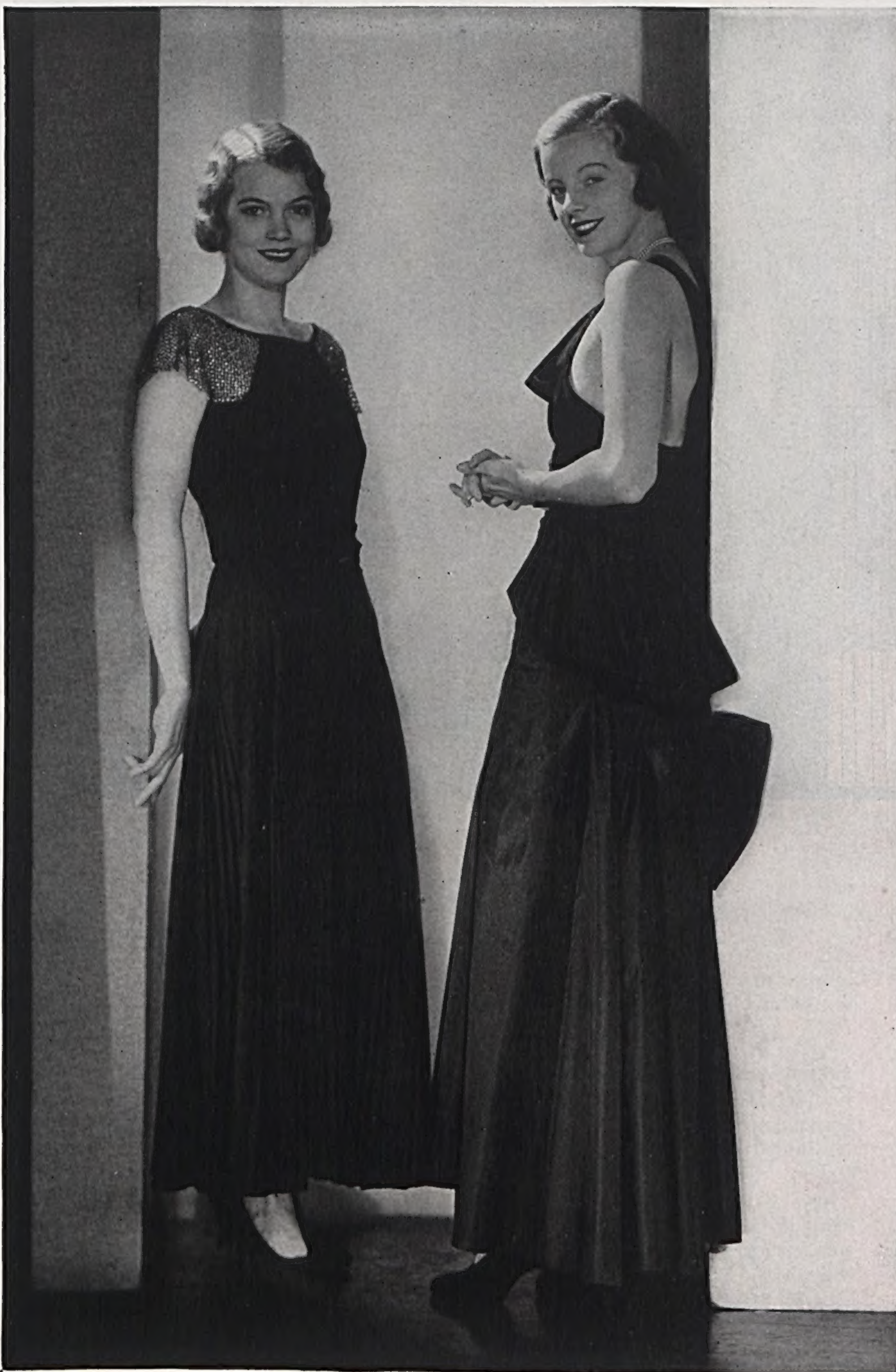


B. ALTMAN & CO.

Presents Two Quaintly Charming Gowns in Celanese

IN the ultra-smart quality of their romantic charm, these gowns might have stepped from the pages of a Godey Ladies' Book. But in the luxurious beauty... unusual texture interest... and distinctive serviceable qualities of Celanese Fabrics, you will recognize the modern note—the subtle sophistication of 1931. Richly supple—without a trace of loading—weaves of Celanese give the new-fashioned quaintness a molded grace that is extremely flattering. And their practical features have a modern appeal. Fabrics of Celanese are not injured by perspiration... do not split or crack... and have a lasting quality of color and texture, which they retain through repeated cleanings.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America... 180 Madison Avenue, New York.



CELANESE

TRADE MARK REG. U. S. PAT. OFF.

★

Fabrics

★

The Sunday night frock is made of Celanese Crepe Caranese—smartly ribbed and dull—with draped bodice, and youthful cap sleeves of rhinestone mesh. Fan-pleated inserts give graceful motion to the skirt. Black and evening shades. Sizes 14 to 20.
Price \$39

This gown of Celanese Clairanese, steals a march on chic, for taffeta is growing nightly in importance. Interest centers at the back in the approved Victorian manner. The peplum may be worn as a capelet. Black and evening shades. Sizes 14 to 20.
Price \$39

B. Altman & Co.—Misses' Dresses—Third Floor

Young Things Need Lots of Evening Dresses

. . . But They Need Not Pay Lots for Them



Left—A simple well-cut dress of excellent quality crêpe satin with the drapery capey shoulders banded with brown fur. Pale blue, pink or white. **39.50**

Center—Vionnet type of slinky transparent velvet dress with white lapin fur jacket, crêpe satin lined. Black, red or turquoise. **48.00**

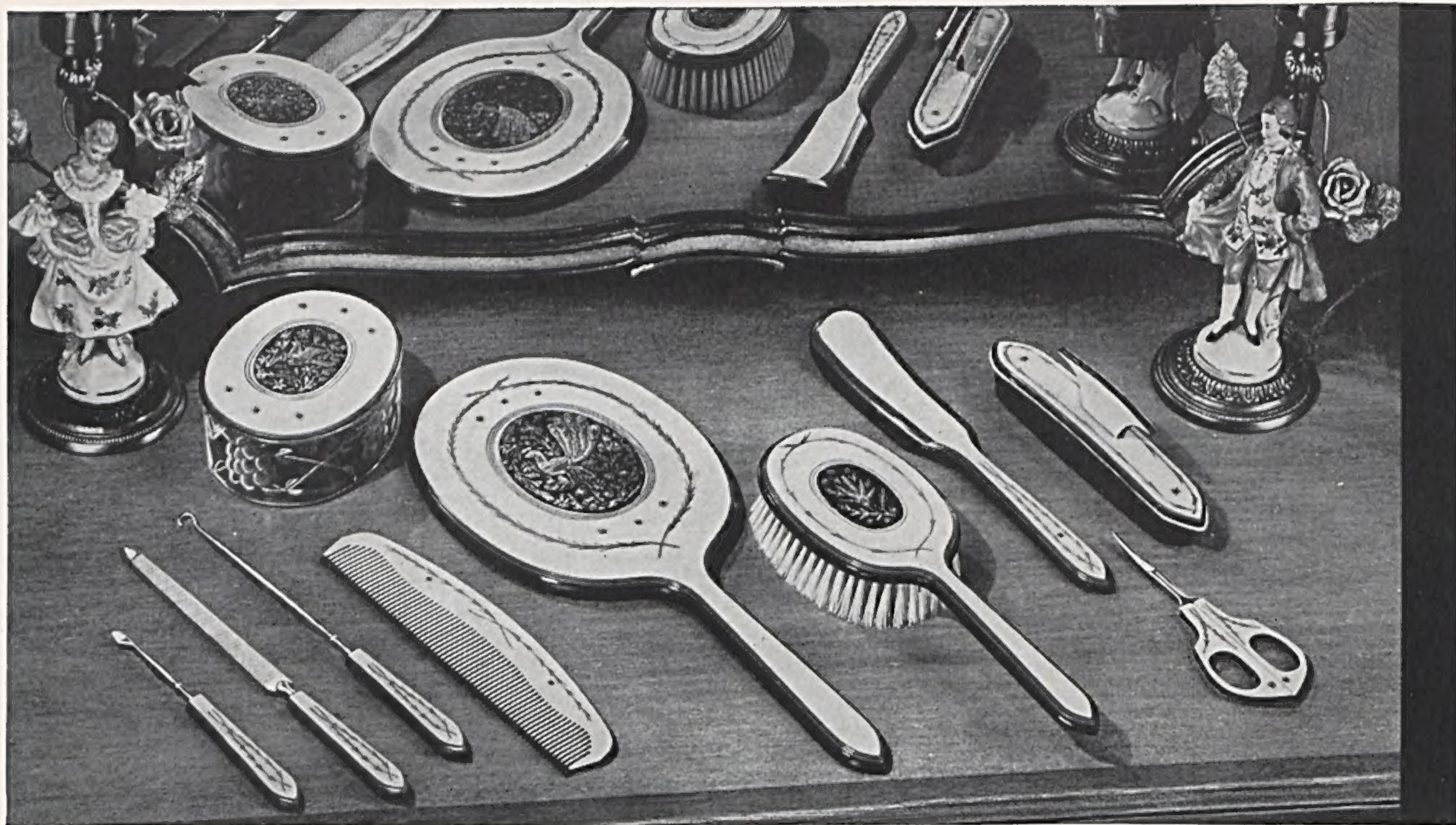
Right—An utterly delicious silk crêpe dress with moulded front and shoulder straps of beads and rhinestones. White, pink or light blue. **69.50**

Sizes 14 to 20 years

Franklin Simon & Co.

A STORE OF INDIVIDUAL SHOPS
FIFTH AVENUE
NEW YORK

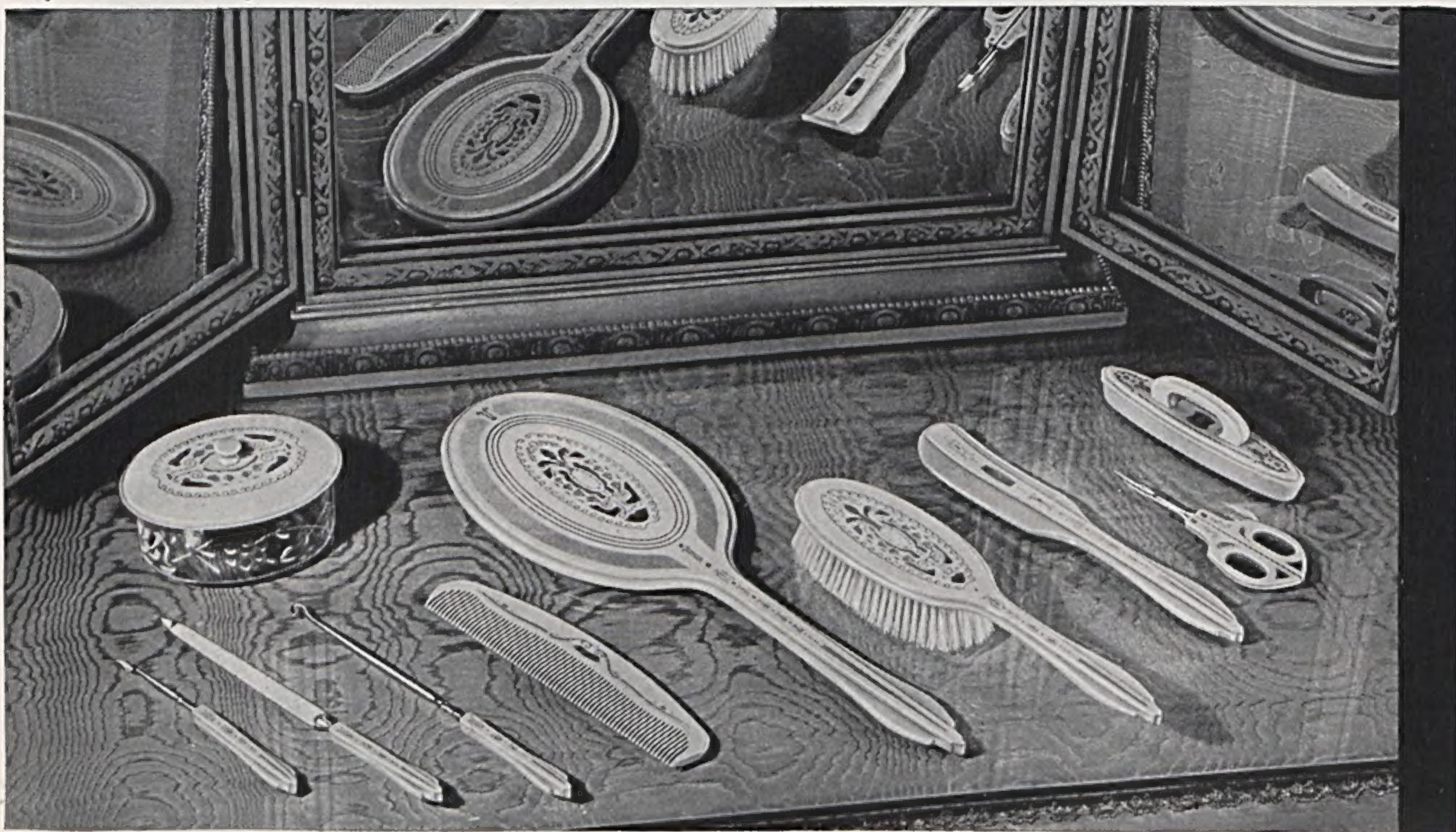
INDIVIDUAL DRESS SHOP FOR MISSES Third Floor



IT'S LOVELY..
IT'S SMART...
IT'S CORRECT

*for
any dressing table*

SHEER smartness of style and beauty of design drew your eyes to these pictures. No wonder. This du Pont toileware is the creation of leading stylists. All ensembles are in authentic period patterns... designed to blend with every scheme of boudoir decoration... and colored in a manner so enchanting you simply can't resist them. They make lovely gifts. Worked by finished craftsmen from highest quality materials—finest brush bristles, best mirror glass, finest manicure steel. Every detail confirms their correctness and truly *exceptional* value. The famous du Pont oval appears on every piece of a genuine du Pont ensemble. There is no substitute for this in correct toileware. Look for it in leading jewelry, department, and drug stores. Du Pont Viscoloid Company, Empire State Building, 350 Fifth Avenue, New York, N. Y.



THE Monticello Ensemble, an authentic Early American pattern. In Continental Blue, Buff and Gold, or in Colonial Rose with Silver effects. \$15.00 to \$30.00 (depending on number of articles selected).



Belle Fleur
\$7.50 to \$12.85
(depending on
number of arti-
cles selected).



Trianon
\$16.00 to \$33.50
(depending on
number of arti-
cles selected).



Lustris
\$15.00 to \$29.00
(depending on
number of arti-
cles selected).



Monticello
\$15.00 to \$30.00
(depending on
number of arti-
cles selected).

THE Trianon Ensemble is embellished in the manner of the Louis XVI period. In Springtime Green or Peach Antoinette, \$16.00 to \$33.50 (depending on number of articles selected).

THERE IS NO SUBSTITUTE FOR THIS



IN CORRECT TOILETWARE

DU PONT ACCESSORIES
FOR THE BOUDOIR

Lucite - Pyralin - Arlton



Distinction

CLOTHES are like women — many are pretty, some are beautiful, but few achieve distinction. From the costume for immediate wear, to the most impressive French creation, distinction is innate in Bendel clothes. And it is not qualified by costliness — nor its absence!

Henri Bendel Inc.
Fifty-Seventh Street West



Knox challenges excessive elegance with sheer simplicity in this narrow-brimmed, shallow-crowned soleil vis-a-vis hat at \$22.50. Also in Knox felt, \$15. Other Knox hats for women moderately priced at \$8.50 up. The Knox Hat Company, Seven-Eleven Fifth Avenue, New York City.

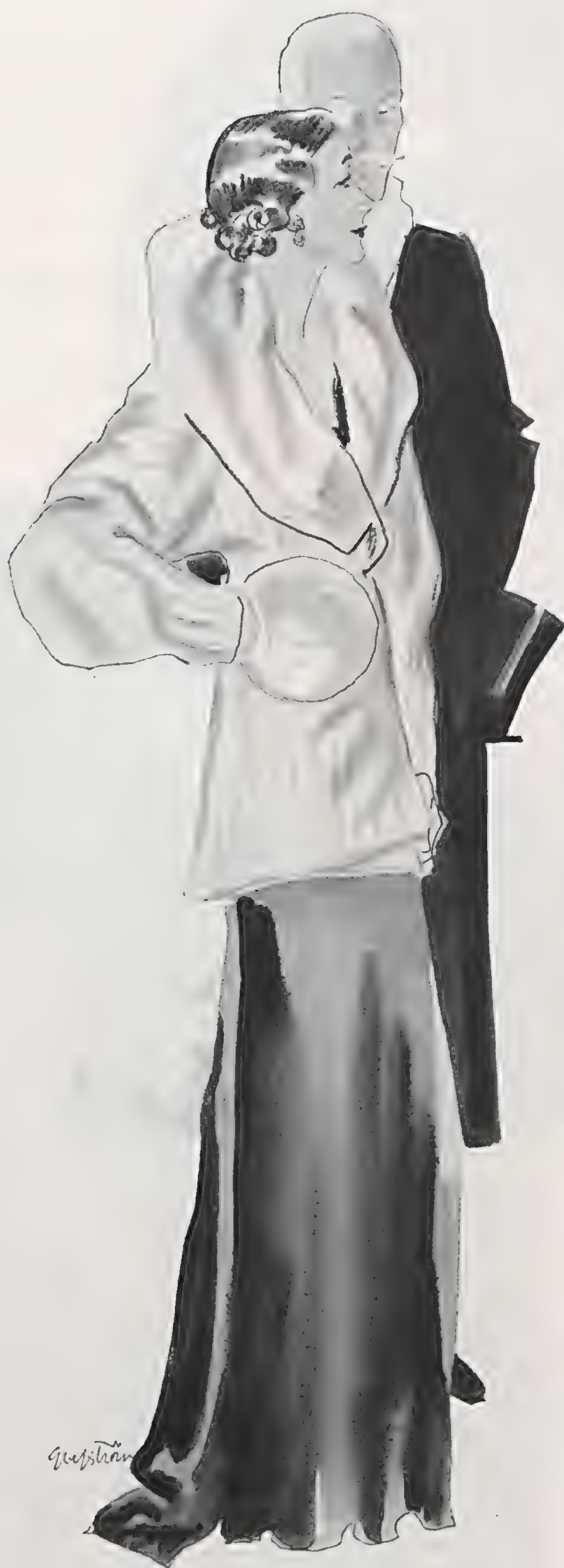


GOLFLEX



- The light-topped frock plays a striking part in the smart luncheon-to-dinner mode. This one (on the stairs) in Ondulé Crêpe, a new rough-surfaced silk, features elbow-full sleeves. The light blouse, the dark skirt touch a fascinating contrast in green with black, coral with black, beige with wine, or Jungle green with Balsam. \$29.50
- Its fabric, Suèdetta, an exclusive Golflex knitted material, is the surprising thing about this woollen dress (right). It's firm as suède to the eye. It's flexible as jersey in the hand. Its gauntlet cuffs, tri-tone silk scarf, wide suède belt complete the picture of the perfect football frock. Spanish tile, brown, green, navy, black. \$25
- Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Avenue, New York and in Canada by Gould Samuel & Co., Ltd., Montreal. Sold by all Golflex dealers. Featured by

• THE TAILORED WOMAN
632 Fifth Avenue, New York
750 North Michigan Avenue, Chicago



ERMINE...EVENING...ELEGANCE... *Magnificent above all other furs... symbol of luxury... and, this year, far, far less in cost. In this dancing-dress ermine coat, note the loose softness above, the chic sleeve-shape below, the finger-tip length. The blue-white pelts reflect Günther's time-honored integrity in furs... America's standard for over a hundred years. Günther Ermine Coats \$975 to \$3500.*



... SPOTLIGHTING AUTUMN ACTIVITIES

Left to Right•

Bruyere adaptation . . . of crepe Corringa a heavy rough silk with embroidered scarf.

From Lanvin...daytime frock of semi-sheer silk fabric called Jericho crepe.

Adapted from Vionnet...of crepe Corringa a heavy rough silk trimmed with a velvet bow.

After Mainbocher . . . dress of a heavy georgette called Maresi.

After Mainbocher . . . satin evening dress with separate scarf trimmed with Jap mink fur.

Canton crepe evening gown . . . after Mainbocher.



PROMS and football for the debutantel . . . Tea dances and theatre parties for her sister. Receptions and dinners for her mother! Autumn, with its round of gayety, is upon us, and Déjà is prepared. Dresses to suit every occasion are here, and lovelier than ever. And Hats, too, adequate in every way. Déjà models can always be seen at Best & Co., in New York, and at exclusive stores throughout the United States and Canada . . . Déjà Dresses always \$39.50 . . . Déjà Hats \$10.00.

Déjà



MC

Here is the
WRAP *irresistible*
fashioned in the new
VELVET

PROOF *against* SHOWERS

KASKADE
 THE WATER REPELLING
Transparent **VELVET**

This is the velvet that smart, discerning women and stylists of note have sought for years. Its showerproof qualities, combined with an incomparable beauty of finish and color, assures the new Fall Wraps uncommon charm and wear . . . complete apparel satisfaction.

These stores will show you the pictured WRAP in KASKADE . . .

LORD & TAYLOR	New York
L. S. AYRES & CO.	Indianapolis
BULLOCK'S	Los Angeles
H. C. CAPWELL CO.	Oakland
The DAYTON CO.	Minneapolis
The EMPORIUM	San Francisco
JOSEPH HORNE CO.	Pittsburgh
HUTZLER BROS. CO.	Baltimore
RIKE-KUMLER CO.	Dayton
JOHN SHILLITO CO.	Cincinnati
STIX, BAER & FULLER CO.	St. Louis
STRAWBRIDGE & CLOTHIER	Philadelphia
Wm. TAYLOR SON & CO.	Cleveland
R. H. WHITE CO.	Boston

"The BEST as a MATTER OF HABIT"

WM. OPENHYM and SONS
 110 W. 39th St., New York



Achieving a colonial buckle effect by the application of leather this PRINCESS Pump is further detailed to complete the important new in-town woolens, informal satins and velvets. Its instep line is rounded and fits high as do new necklines. And the side "wrap-over" gives a smoothly sophisticated inside line to the foot. Brown or black kid \$10.50. Write for booklet of winter footwear tailored by Walk-Over.



TAILORED TOWN FOOTWEAR

WALK · OVER



510 FIFTH AVENUE

PARIS: 21 Boulevard des Capucines LONDON: 372 Oxford St., W.1.



Dark Eastern Mink, delicate classic lines of unusual beauty » » Broadtail coat, trimmed lavishly in Silver Fox.

*T*HE pick of the world's furs from our own trading posts
...in sufficient quantity so that matching need never be a compromise... styled in Paris
by the greatest creators in the *haute couture*... manufactured in our Fifth Avenue estab-
lishment » » Such triple perfection... quality, fashion and workmanship, can be found
nowhere else but in this House, known for the "*furs by which all other furs are judged*".

"WHAT DOES OUR LABEL MEAN?...OUR OWN WORKMANSHIP...ALWAYS"

Revillon Frères

FIFTH AVENUE AT 54TH STREET, NEW YORK / / 919 NORTH MICHIGAN AVENUE. CHICAGO

SILKS BEAU MONDE



Wear 5 O'CLOCK CREPE for that hour when shadows lengthen, and glasses tinkle lightly This dull surface weave . . . slightly ribbed in effect . . . is one of the new Silks Beau Monde created for the present "mode of elegance".

Now . . . in smart garments or by the yard at those stores where one goes for fashion inspiration

MARSHALL FIELD & COMPANY, WHOLESALE, CHICAGO - NEW YORK

"YOUR FOOTPRINT
IN LEATHER"

Eager and ready to go places and do things!

Correctly, becomingly dressed from her clever little

head to her tireless, smartly-shod feet in their new

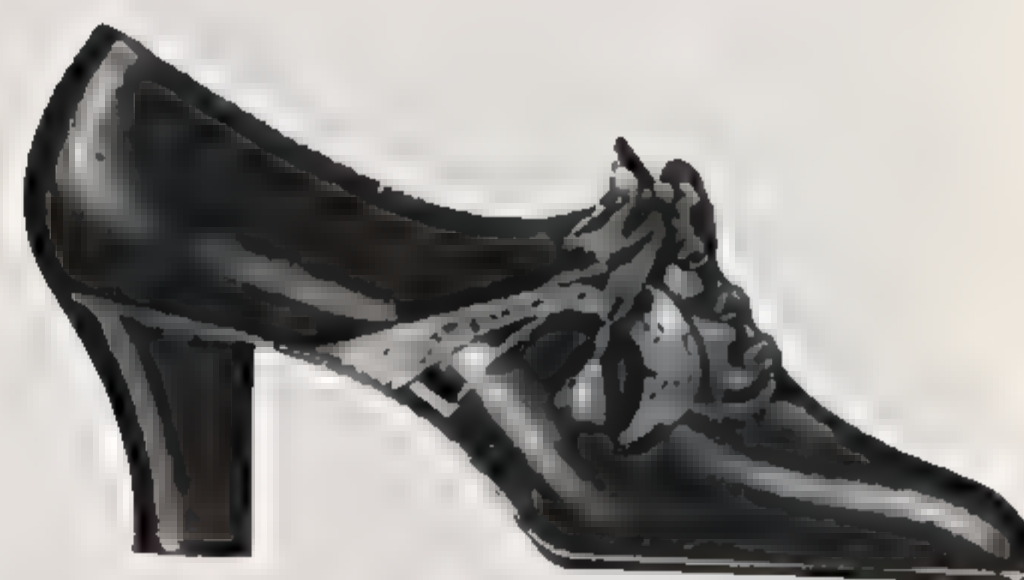
Matrix Shoes.

As you probably know, there's a very very special reason why she chooses Matrix Shoes—

"Your Footprint in Leather" I Write for new Fashion Announcement and the name of a store near you where you can find them. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio: 47 W. 34th Street, New York City.



Dorine ● A step-in of black satin-finish kid with a kid buckle piped with gray in an effective design.



Carola ● This side motif accentuates the arch very cleverly. Dull black kid, black suede, or green suede with genuine lizard and opalescent kid trimmings.



Capri ● A graceful strap shoe! In black French kid, Prado brown, or patent leather trimmed with genuine lizard and accented with opalescent kid.

Matrix Shoes





THELMA TODD, Motion Picture Star
From the Camera of Preston Duncan

● This striking late Fall model is made of Forstmann and Huffmann Chellita, the most exquisite sheer wool fabric of the season, and trimmed in the lovely new Persian color contrasts \$39.50.

Jeunesse

MANUFACTURED BY M. C. SHAPIRO

315 EAST EIGHTH STREET, LOS ANGELES, CALIF.

- This JEUNESSE model in many attractive colors may be seen at the following shops:
- Aberdeen, Wash. . . . D. BROWER
 - Akron, Ohio . . . THE M. O'NEIL COMPANY
 - Albany, Ga. . . ROSENBERG BROTHERS
 - Ann Arbor, Mich. . . WM. GOODYEAR & CO.
 - Arkansas City, Kansas . . BARNARD'S
 - Athens, Ga. . . MICHAEL BROS., Inc.
 - Bakersfield, Calif. . . LATZ'S
 - Baltimore, Md. . . THE MAY CO.
 - Battle Creek, Mich. . . VOGUE HAT SHOP
 - Beaumont, Texas . . THE ROSENTHAL D. G. CO.
 - Berkeley, Calif. . SATHERGATE APPAREL SHOP
 - Billings, Mont. . . HART-ALBIN CO.
 - Birmingham, Ala. . . BURGER PHILLIPS CO.
 - Bonner's Ferry, Idaho . . BOUNDARY D. G. CO.
 - Brookline, Mass. . THE HOLLYWOOD SHOP
 - Brooklyn, N. Y. . . ABRAHAM & STRAUS
 - Brownwood, Texas . . THE SHOP OF YOUTH
 - Butte, Mont. . BOYINGTON GOWN SHOPPE
 - Carmel, Calif. . CARMEL SPORT SHOP
 - Casper, Wyo. . THE STUART SHOP
 - Charlottesville, Va. . LEVY'S FASHION SHOP
 - Chicago, Ill. . MARSHALL FIELD & CO.
 - Chickasha, Okla. . THE PEOPLES STORE
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 - Cleveland, Ohio . THE WM. TAYLOR SON & CO.
 - Columbus, Ohio . ROBERTS'
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 - Dayton, Ohio . THE ELDER & JOHNSTON CO.
 - Denver, Colo. . THE MAY COMPANY
 - Des Moines, Iowa . YOUNKER BROS., Inc.
 - Detroit, Mich. . THE J. L. HUDSON CO.
 - Dorchester, Mass. . THE HOLLYWOOD SHOP
610 Bluehill Ave.
 - Duluth, Minn. . DULUTH GLASS BLOCK STORE CO.
 - El Dorado, Ark. . EL DORADO D. G. CO.
 - Elyria, Ohio . THE LEWIS MERCANTILE CO.
 - Erie, Pa. . LORETTA WINGERTER, 825 Peach St.
 - Evanston, Ill. . MARSHALL FIELD & CO.
 - Flint, Mich. . CHRISTIE SHOP
 - Frankfort, Ky. . W. S. FARMER & SON, Inc.
 - Grand Forks, N. Dak. . McSHANE'S
 - Grand Rapids, Mich. . PAUL STEKETEE & SONS
 - Great Falls, Mont. . ECONOMY SHOP
 - Greenwood, Miss. . W. T. FOUNTAIN'S, Inc.
 - Harrisburg, Pa. . BOWMAN & CO.
 - Hartford, Conn. . G. FOX & CO., Inc.
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 - Huntington, W. Va. . THE ANDERSON NEWCOMB CO.
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 - Kansas City, Mo. . HARZFELD'S
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 - Memphis, Tenn. . J. GOLDSMITH & SONS CO.
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 - Emily Shops . . . Madison Ave. at 76th Street
 - Emily Shops . . . 34th bet. Fifth and Broadway
 - Emily Shops . . . 42nd bet. Fifth and Sixth
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 - South Bend, Ind. . ELLSWORTH'S
 - Spokane, Wash. . McBRIDE'S, Inc.
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 - Toledo, Ohio . THE LASALLE & KOCH CO.
 - Topeka, Kansas . THE RAY BEERS SHOP
 - Tucson, Ariz. . ALBERT STEINFELD & CO.
 - Tulsa, Okla. . BROWN-DUNKIN CO.
 - Vancouver, B. C. . BETTY'S HAT & GOWN SHOPPE
 - Wenatchee, Wash. . WEBB'S SHOPPE
 - Whittier, Cal. . THE EMPORIUM
 - Williamsport, Pa. . THE BUSH & BULL CO.
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 - Yakima, Wash. . DITTER BROS.
 - ENGLAND . Liverpool, T. & S. BACON, Ltd.

Styled
FOR YOUR
INDIVIDUAL
TYPE

The romantic new mode is reflected in smart Fall coats by Printz. There's the picturesque silhouette with new width above the waist, the longer lines, and the lavish use of fur. Try on these coats at a leading store in your community. See how cleverly they are styled to flatter your individual type. You will find an identifying label in all Printzess Coats, including "Travelures" for travel and sport—"Petites" for shorter women. Look for it. It assures you individualized style. At interesting low prices, \$25.00 to \$125.00. The Printz-Biederman Company, Cleveland.

Many prominent merchants are featuring "Famous Apparel Week" this season. Watch for this important style event.

Printzess
COATS



ARIZONA

Phoenix

Westward Ho. The home of true hospitality & luxurious comfort. Concert & dance music. Every sport available. European Plan. Fifteen stories. Fireproof.

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel & Bungalows. In foothills. Mineral waters. Baths. Golf. Riding. Tennis. Swimming. Excellent food. American Plan. Booklet.

Beverly Hills

The Beverly-Wilshire. Hotel or apartment accommodations. Handy to golf courses, theatres, shopping districts. Unexcelled cuisine. Booklet on request.

Hollywood

Hollywood Plaza. The most convenient hotel in Hollywood. Attractive, modest and homelike, with excellent cuisine. Reasonable rates. Write for booklet.

La Jolla

Casa de Mañana. Distinctive, modern, excellent cuisine, steam heat. Golf. Beach Club, all sports. Hour from Agua Caliente. Booklet.

Long Beach

Hotel Virginia. One of California's finest hotels. Spacious lawns. Overlooking Pacific Ocean. All recreations. American Plan. Unexcelled Cuisine. Golf.

Pasadena

Hotel Constance. A new fireproof European Plan Hotel of distinction. Reasonable rates. The ideal place from which to see Southern California.

Vista del Arroyo Hotel and Bungalows. In the beautiful westerly residential section. On brink of Arroyo (canyon). 400 rooms. Open all year.

Santa Barbara

El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf, Riding.

Miramar Hotel and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding, Country Clubs. Exclusive residential section.

Yosemite National Park

The Ahwahnee. No California visit is complete without Yosemite—and the aristocratic Ahwahnee. All year. American Plan. \$10.00 to \$16.00.

DISTRICT OF COLUMBIA

Washington

The Dodge Hotel. Near the Capitol. Charm of atmosphere—excellent food and accommodations—the advantage of an established "No Tipping" Service.

Wardman Park Hotel. "Social Center of the Nation's Capital." 800 outside rooms. Tennis, swimming, riding, golf, dancing. Rates \$5, s., \$8, d.

FLORIDA

Miami

The Columbus. "Miami's Finest Bay Front Hotel." Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European Plan.

The Dallas Park. A thoroughly modern steam heated apartment hotel. Electric Refrigeration. Hotel service. Overlooking Biscayne Bay & Miami River.

Miami Beach

Roney Plaza. America's finest ocean front hotel. New cabana club and pool. Private bathing beach. Opens Thanksgiving Day. Early reservations advised.

New Smyrna

New Smyrna Hotel. In Tropical Park overlooking Indian River. Centre of Fruit Section. Golf, Bathing, Fishing, Yachting. Homelike. Moderate Rates.

St. Augustine

Monson Hotel. A modern, comfortable winter home delightfully situated on Matanzas Bay. Excellent golf and other recreational facilities. Booklet.

St. Petersburg

Sorens Hotel. On Tampa Bay. Modern, fireproof. 310 rooms, each with bath. Service and cuisine of highest order. Every sport attraction. Booklet.

Vinoy Park Hotel. Faces glorious Tampa Bay. Sun-bathing. Every recreational feature. Booklet. Clement Kennedy, Managing Director.

Winter Park

Virginia Inn on Lake Oseola. Boating, Fishing. Golf at its best. Excellent table and service. American Plan. J. J. Hennessy, Mgr.

INDIANA

French Lick

French Lick Springs Hotel. World famous Spa. Home of Pluto. Golf, tennis, horseback. All year Climate ideal in the Cumberland foothills. Amer. Plan.

MAINE

Bethel

Bethel Inn. The Inn of Individuality. For rest and Recreation. Modern, Unusual, Sun Parlors, Elevator. Select Clientele. Heated Garages. Booklet.

MASSACHUSETTS

Boston

The Lenox. Brunswick and Bradford. Three famous Boston hotels under L. C. Prior Management—9 dining rooms. Garage service. Room tariff \$3.-\$5.

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

Boston—Brookline

Hotel Beaconsfield. Located in Boston's zone of relaxation, out of the noise, yet accessible to the business and social center.

MISSOURI

St. Louis

The New Jefferson. "Where the world meets St. Louis." A hotel of international repute. Famous cuisine. 88 rooms with bath, from \$3.00.

NEW HAMPSHIRE

Hanover

The Hanover Inn. At Dartmouth College. 100 rooms, 60 baths, elevator. Highest type hotel service. Rest, Recreation, Culture and Good living.

White Mountains—Franconia

Peckett's-on-Sugar-Hill. In quaint New England. Open all year. Featuring winter sports. Alberg method skiing taught free by Austrian professional.

NEW YORK

New York City

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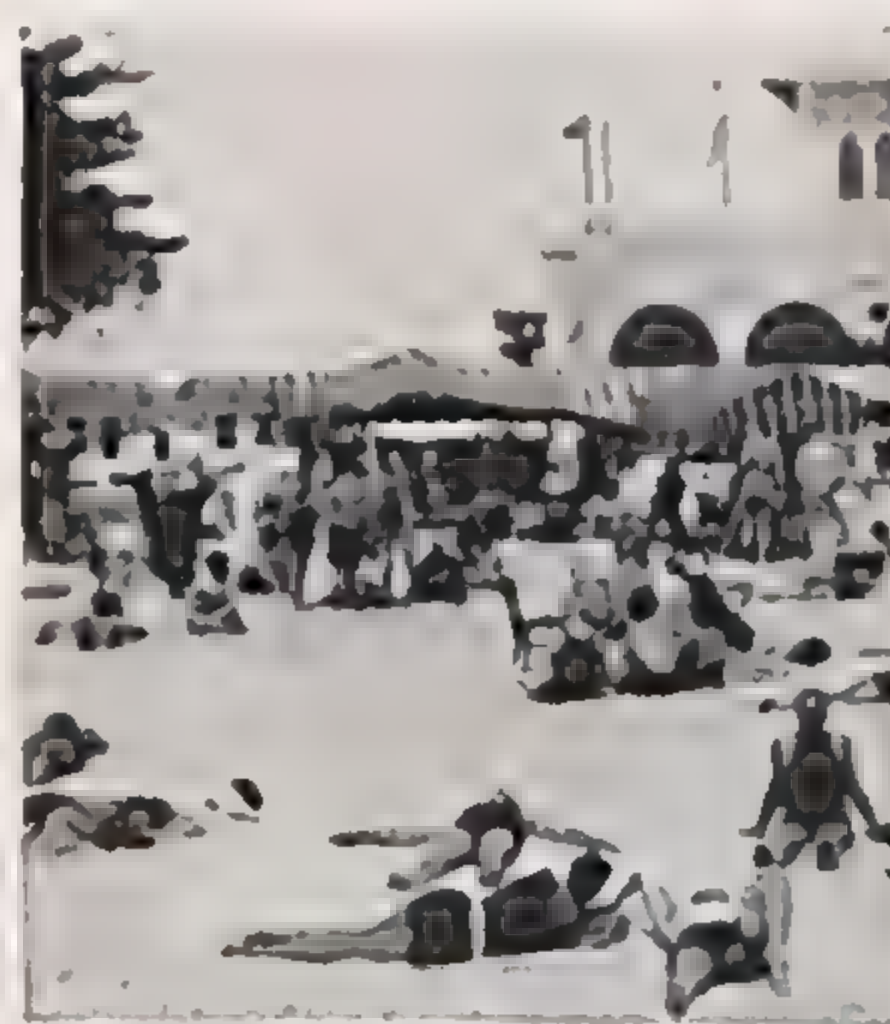
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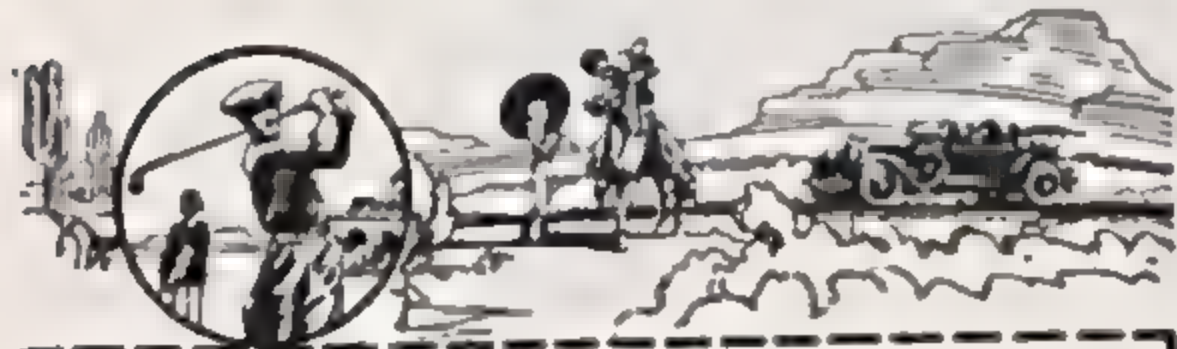
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Here on my desk is an odd record of human wants, hopes and fears, criss-crossing from all corners of the globe, the record of a day with Vogue's School & Camp Bureau. Just a memorandum pad, but probably no other like it anywhere.

An American mother living in Czecho-Slovakia wants us to recommend an Italian school for her daughter. She attended an Italian school herself but wants an up-to-date opinion. Another mother, with six children of school age, wants advice on schools for American children in Switzerland. A titled personage writes from Berlin for a copy of Vogue's Book of Private Schools. Here is his family stationery, with a severely Gothic monogram.

Three headmistresses of French schools for girls have dropped in to talk things over generally. Here's the story of a young girl who has been attending school in three countries, so far, and her family want to have her prepared for American college

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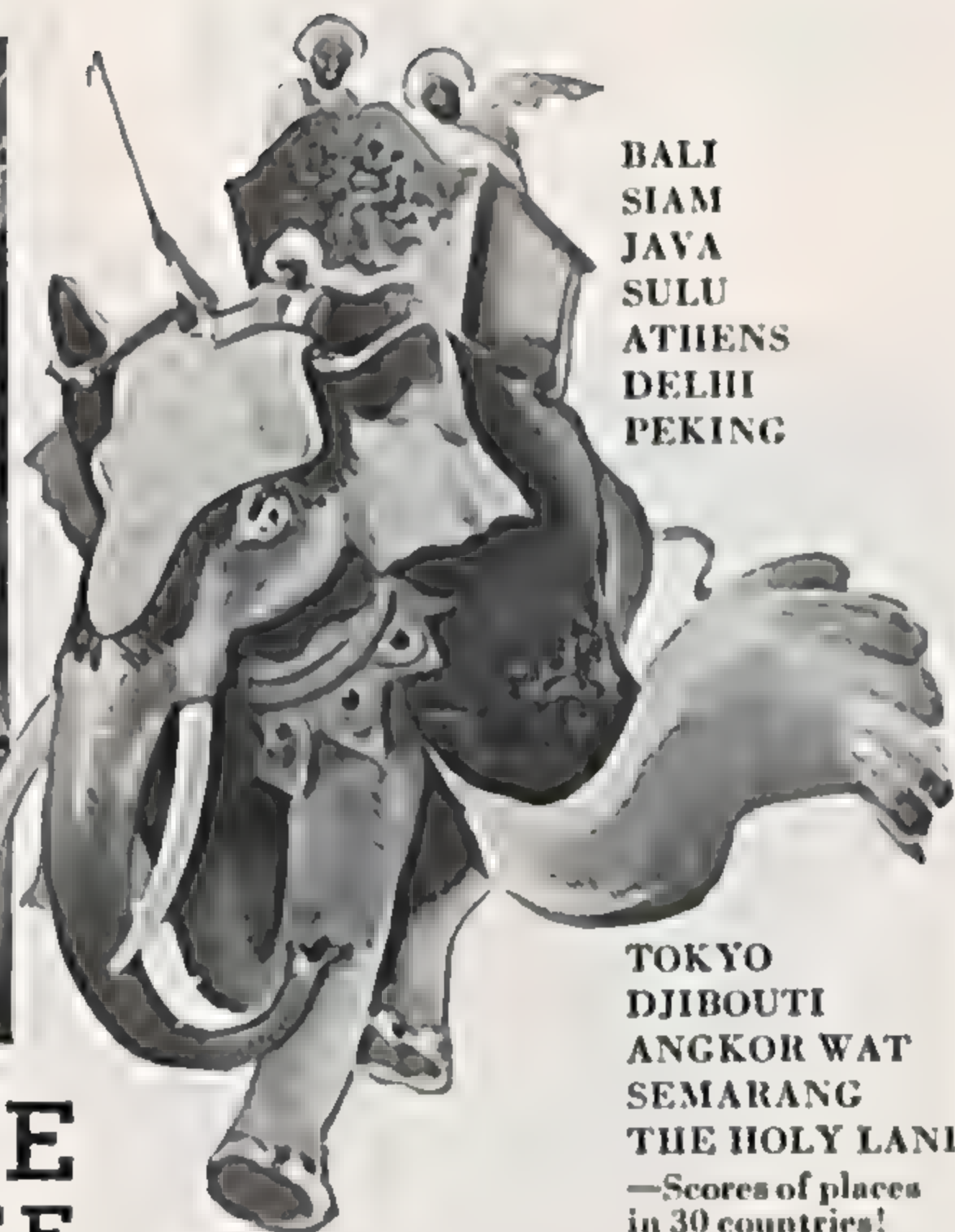
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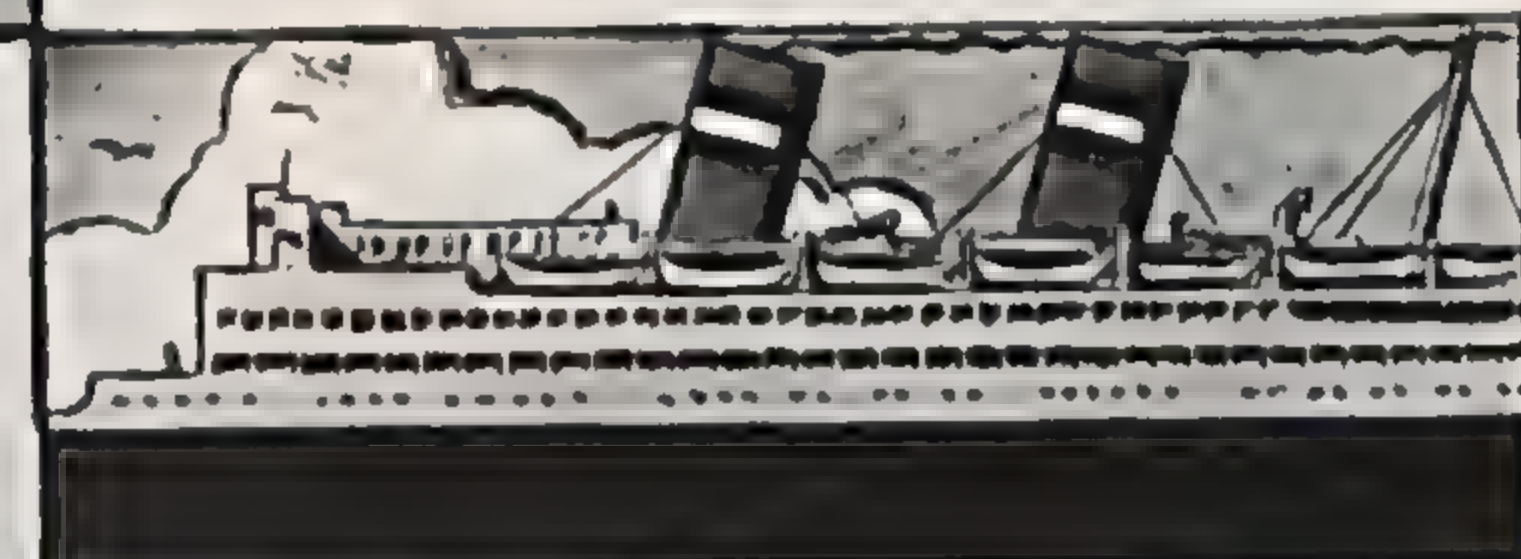
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La Branche—On September 23, to Mr. and Mrs. George M. L. La Branche, junior (Sara Jane Spahr), a son.

Roberts—On September 20, to Mr. and Mrs. Henry Steele Roberts (Mary Selden), a daughter.

van Beuren—On September 14, to Mr. and Mrs. Archbold van Beuren (Margaret P. Ziegler), a son, Michael Carl van Beuren.

Viles—On September 20, to Mr. and Mrs. William Payson Viles (Marion Nichols), a son.

DETROIT

Downey—On September 12, to Mr. and Mrs. William Downey (Ellen Kinsel), a son.

Edgar—On September 12, to Mr. and Mrs. Robert B. Edgar (Geraldine Grinnell), a son.

Goudie—On September 12, to Mr. and Mrs. William P. Goudie (Mildred Dalton), a son, William P. Goudie, junior.

Heil—On September 15, to Doctor Walter Heil and Mrs. Heil (Katherine Buttrick), a daughter, Barbara Ellen Heil.

PHILADELPHIA

Boyd—On September 17, to Mr. and Mrs. George Boyd (Margaret Hayes Hamilton), a daughter, Anne Livingston Boyd.

Kenworthy—On September 15, to Mr. and Mrs. Charles E. Kenworthy (Elizabeth Prichard), a son, Reed Prichard Kenworthy.

Ogelsby—On September 22, to Mr. and Mrs. W. Porter Ogelsby, junior (Isabel W. Martin), a son, John Martin Ogelsby.

Perot—On September 23, to Mr. and Mrs. T. Morris Perot, third (Jocelyn L. Baker), a son, T. Morris Perot, fourth.

DEATHS

NEW YORK

Elliot—On September 14, Doctor George Thomson Elliot, husband of Eva M. Briggs Elliot.

Howe—On September 15, Henry Wainwright Howe, husband of Mary Atterbury Potter Howe.

Male—On September 14, Francis Sherwood Male, husband of Marguerite Robinson Male.

BALTIMORE

Symington—On September 19, Thomas H. Symington, husband of Edith Riley Symington.

PHILADELPHIA

Chapman—On September 22, Samuel Hudson Chapman, husband of Bertha Hayne Bucknell Chapman.

WASHINGTON

Bellinger—On September 22, Brigadier-General John B. Bellinger, U. S. A., brother of the Reverend Doctor William W. Bellinger, of New York.

ENGAGEMENTS

NEW YORK

Ballantine-Cross—Miss Barbara Ballantine, daughter of Mr. and Mrs. Arthur A. Ballantine, to Mr. John Cross, son of Mr. and Mrs. Albert Cross, of Weston, Massachusetts.

ENGAGEMENTS (Continued)

Bennett-Homans—Miss Marian Bennett, daughter of Mr. and Mrs. Clarence F. Bennett, to Mr. Eugene Vanderpool Homans, son of Mr. and Mrs. Sheppard Homans, of Englewood, New Jersey.

Blair-Nott—Miss Elizabeth Cornell Blair, daughter of Mr. and Mrs. Charles H. Blair, to Mr. J. Benedict Nott, son of Judge Charles C. Nott.

Kilborne-Hudnut—Miss Elizabeth Allen Kilborne, daughter of Mr. and Mrs. Robert S. Kilborne, to the Reverend William Herbert Hudnut, junior, son of the Reverend Doctor William Herbert Hudnut and Mrs. Hudnut.

Lee-McDill—Miss Julia Lee, daughter of Mr. and Mrs. Frederic S. Lee, to Mr. John Harcourt McDill, son of Doctor John R. McDill and Mrs. McDill, of Washington, D. C.

Pratt-Register—Miss Dorothy Deming Pratt, daughter of Mr. and Mrs. George D. Pratt, to Mr. Samuel Croft Register, second, son of Mr. and Mrs. Albert Layton Register, of Philadelphia, Pennsylvania.

Smithers-Hitchcock—Miss Marie Louise Smithers, daughter of Mrs. Oscar L. Gubelman, to Mr. Charles Hitchcock, son of the late Mr. and Mrs. Charles Hitchcock.

BOSTON

Scott-Greenway—Miss Helen Livingston Scott, daughter of Mr. and Mrs. Hugh D. Scott, to Mr. James C. Greenway, junior, son of Doctor James C. Greenway and Mrs. Greenway.

Sedgwick-Lockwood—Miss Henrietta Ellery Sedgwick, daughter of Mr. and Mrs. Ellery Sedgwick, to Mr. John Edwards Lockwood, son of Mr. and Mrs. William A. Lockwood, of New York.

CINCINNATI

Emerson-Russell—Miss Laura Emerson, niece of Mr. and Mrs. Herbert P. Aiken, to Doctor William Marler Russell, of Asheville, North Carolina, son of the late Doctor E. Reid Russell and Mrs. Powhatan Fitzhugh Conway, of Danville, Virginia.

DETROIT

Allan-Burnett—Miss Frances Elaine Allan, daughter of Mr. and Mrs. Albert Thomas Allan, to Mr. David Scott Burnett, son of Mr. and Mrs. David William Burnett.

Calvert-Clissold—Miss Janet Threadgould Calvert, daughter of Mr. and Mrs. Elmer Crebbin Calvert, to Mr. Edward Malcolm Clissold, son of the late Mr. and Mrs. Malcolm Rowland Clissold, of Buffalo, New York.

Ramsey-Walters—Miss Helen Jean Ramsey, daughter of Mr. and Mrs. John James Ramsey, to Mr. William George Walters, son of Mr. and Mrs. James Walters, of Cass City, Michigan.

PHILADELPHIA

Bioren-Lloyd—Miss Anne M. V. Bioren, daughter of Mr. and Mrs. John Seymour Bioren, to Mr. John Strawbridge Lloyd, son of Mrs. John Strawbridge Lloyd.

Greer-Hagar—Miss Elizabeth A. Greer, daughter of Mr. and Mrs. Benjamin W. Greer, to Mr. Walter F. Hagar, third, son of Mr. Walter F. Hagar and Mrs. Lavino Hagar.

Kennedy-Huhn—Miss Mary Walsh Kennedy, daughter of Mrs. John M. Kennedy, to Mr. George A. Huhn, third, son of the late Samuel P. Huhn.

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Wilbur-Reeve—Miss Eleanor Biddle Williams Wilbur, daughter of Mr. and Mrs. Lawrence Hillhouse Wilbur, to Mr. J. Stanley Reeve, junior, son of Mr. and Mrs. J. Stanley Reeve.

SAINT LOUIS

Jones-Shillington—Miss Matilda Fontaine Jones, daughter of Mr. and Mrs. Lorraine F. Jones, to Mr. John Joseph Shillington, son of Mr. and Mrs. William O. Shillington.

Shepley-Briggs—Miss Mary Merwin Shepley, daughter of Mrs. Arthur B. Shepley, to Mr. John Hamilton Briggs, son of Doctor Charles Edwin Briggs, of Cleveland, Ohio.

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Donohoe-Carter—Miss Mary Emilie Donohoe, daughter of Mr. Joseph A. Donohoe and the late Christine Parrott Donohoe, to Mr. Alfred Hartwell Carter, of the Hawaiian Islands.

WEDDINGS

NEW YORK

Fowlkes-Allen—On September 26, Doctor John Winston Fowlkes, son of the late John Winston Fowlkes and Mrs. Fowlkes, and Miss Lucy Burwell Allen, daughter of Mr. and Mrs. George Garland Allen.

Niles-Ramsey—On September 22, Mr. Jonathan Hotchkiss Niles, son of Mr. and Mrs. Arthur Lucien Niles, and Miss Carlotta Elvidge Ramsey, daughter of Mrs. William J. Ennever.

Wilson-Mahony—On September 19, Mr. Robert Whitelaw Wilson, son of Mr. and Mrs. Eugene S. Wilson, and Miss Janet Morgan Mahony, daughter of Mr. and Mrs. Walter Butler Mahony.

BOSTON

Musgrave-Swann—On October 10, Mr. Percy Musgrave and Miss Helen E. Swann, daughter of the late John Butler Swann and Mrs. Swann.

CHICAGO

Pierce-Thorne—On September 17, Mr. Dewey Lockwood Pierce, of New York, and Miss Leslie Thorne, daughter of Mr. and Mrs. Charles H. Thorne.

CINCINNATI

Morris-Miller—On September 23, Mr. Heber Smith Morris, son of Mr. and Mrs. William S. Morris, of Philadelphia, Pennsylvania, and Miss Louise Jean Miller, daughter of Mrs. John Clifford Miller.

CLEVELAND

Britton-Haskell—On October 10, in Saint Paul's Church, Mr. Brigham Britton, son of Mr. and Mrs. Charles S. Britton, and Miss Gertrude Haskell, daughter of Mrs. Coburn Haskell.

Gruener-Crowell—On October 13, Mr. James Cole Gruener, son of Mr. and Mrs. Hippolyte Gruener, and Miss Florence Crowell, daughter of Mr. and Mrs. Benedict Crowell.

Hallaran-Garfield—On October 7, Mr. William Richard Hallaran and Miss Mary Louise Garfield, daughter of Mr. and Mrs. Abram Garfield.

WEDDINGS (Continued)

DETROIT

Barr-Butler—On October 10, Mr. Andrew Wilson Barr, son of Doctor Alfred H. Barr and Mrs. Barr, of Chicago, Illinois, and Miss Edith Gregory Butler, daughter of Mr. and Mrs. Lawrence Knight Butler.

Heigho-Lauver—On October 3, Mr. William Stevens Heigho, son of Mr. and Mrs. George W. Heigho, and Miss Dorothy Diana Lauver, daughter of Mrs. Andrew Jackson Lauver.

Montgomery-Eaman—On October 9, Mr. Harry T. Montgomery, of New York, son of Mr. and Mrs. Henry A. Montgomery, and Miss Emily Eaman, daughter of Mr. and Mrs. Frank D. Eaman.

PHILADELPHIA

Churchman-Newhall—On October 15, Mr. W. Morgan Churchman, junior, son of Mr. and Mrs. W. Morgan Churchman, and Miss Eleanor Newhall, daughter of Mr. and Mrs. Daniel A. Newhall.

Lukens-Clay—On October 12, Mr. William Weaver Lukens, junior and Miss Eleanor Clay, daughter of Mr. and Mrs. Curtis Livingston Clay.

Miller-King—On October 17, Mr. James Rumrill Miller, junior, of Boston, Massachusetts, and Miss Elizabeth P. King, daughter of Mr. and Mrs. Irvin King.

Roberts-Way—On October 14, Mr. Clarence Lewis Roberts, son of Mrs. Frank E. Green, and Miss Noma Elizabeth Way, daughter of Mr. and Mrs. Channing Way.

Ryle-Thouron—On September 19, Mr. Robert W. Ryle, son of Mr. and Mrs. Arthur Ryle, of New York, and Miss Nancy Thouron, daughter of Mrs. Henry Thouron.

SAN FRANCISCO

Wheaton-Murphy—On September 22, in Saint Luke's Episcopal Church, Mr. George Sterett Wheaton and Miss Virginia Murphy, daughter of Mrs. John Burke Murphy.

WASHINGTON

Pottinger-McMaster—On September 19, in Saint Alban's Episcopal Church, Lieutenant William Knowles Pottinger and Miss Dorothy McMaster, daughter of Senator William Henry McMaster and Mrs. McMaster, of South Dakota.

DÉBUTANTE PLANS

NEW YORK

Hunting—On December 21, at the Ritz-Carlton, a tea-dance, for Miss H. Louise Hunting, daughter of Mr. and Mrs. Thurston Hunting.

Meyer—On December 19, at the Ritz-Carlton, a dinner-dance, for Miss Anne C. Meyer, daughter of Mr. and Mrs. George C. Meyer.

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Bond—On November 27, at the Saint Louis Women's Club, a dinner-dance, for Miss Jane Bond, daughter of Mr. and Mrs. Thomas Bond.

D'Arcy—On December 5, at the Saint Louis Country Club, a dinner-dance, for Miss Helen D'Arcy, daughter of Mr. and Mrs. William C. D'Arcy.

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NEW YORK WINTER FASHIONS

Cover Design by Erickson

NEW YORK FASHIONS

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

Photographed by the 3



Wide-shouldered, narrow-waisted, long evening wrap of deep brown velvet; collar and sleeves of ermine

Now the season's
FORMAL CLOTHES
are at their best

In our collections . . . which are now complete . . . long wraps of velvet or brocade are wide above fitted waistlines, slim and draped below. Dresses of satin, metal cloth or velvet glow in deep brilliant colors and adapt to their exclusive use all the extreme fancies of the season. Evening wraps from \$110. Evening dresses, fifth floor, from \$75; from \$55 in the Debonair Shop.

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VOGUE'S

eye view of the mode

EVERY autumn brings out a new crop of little girls. Every year, they look just a little different from the last. Sometimes, like a graft on last year's chrysanthemum, their mouths all seem to be wide, and, again, they go in for the button variety. Sometimes, these standard singles come all in white, and the next year they are all out in dark, rich shades.

This year, the very anatomy of the débutante has changed. The typical young girl of to-day is a creature of curves. She knows her waist-line well, and, when she dances, she unconsciously flaunts her little behind. She no longer wears a modest white débutante dress that has no bearing on the current style. In her new gown, she typifies the mode.

She wears every material in the evening, from velveteen to shining satin. Royal-purple and black are not considered too old for her. If she has red hair, she may even appear in prune-brown. She takes more care of her health than the débutantes of a few years ago, and, therefore, she actually has the bloom of youth. She is nicer to older people than her predecessors. She appears continually at older parties and is flattered to be asked.

It is a fashion-wise youngster, not to be tossed aside lightly as a child, because in



her way she is authority. She is the only woman in this busy year who knows how many eyelashes she has, the only one who is making a real business of looking her best. This girl sets a silhouette, like that on page 51, moulded tight to the figure, but full at the back. She loves the big puffed sleeves of evening and the square padded shoulders of day. Her hair is often parted in the middle and always in curls. These curls are loose and natural looking. She is never frizzed and always immaculately groomed.

She pulls her hats over one eye more like a rake than an Empress Eugénie. She takes like a duck to water to the new removable furs (page 74). She enjoys ruffles under a short evening jacket, like that on page 58. She goes in for a variety of new colours, some very dark and some very light (page 60), and to bold effects (page 64), and finishes off her costume with a new school of accessory, as illustrated on page 48.



STEICHEN

Mrs. Cornelius Vanderbilt Whitney

Mrs. Whitney, the former Miss Gwladys Crosby Hopkins, who was married late in September to the son of Mrs. Harry Payne Whitney, is the daughter of Mrs. Stevens Heckscher, of Philadelphia, Pennsylvania, and a niece of the Marquise de Polignac, of Paris. Mrs. Whitney, an ardent huntswoman, is a prominent member of the younger hunting-set of Philadelphia

The EDWARDIANS BELOW STAIRS

By V. Sackville-West



I DON'T know to what extent things have changed to-day. Probably they have changed in some respects. But I fancy that there are few people more conservative than the old type of family servant—what the French call *domestique de bonne maison*. So it is quite possible that the code still exists intact, dying perhaps, but stubborn, dragging out its antiquated years in the domestic quarters of a few family mansions.

My memory goes back to the prosperous Edwardian days in England, when there was a chef in the kitchen, a groom of the chambers who looked after the writing-tables, a still-room maid in the still-room, laundry-maids in the laundry, and in fact a special servant for every separate job. Woe betide any one who tried to infringe its etiquette; woe betide the master or mistress of the house if he or she tried to get any servant to go outside his own department. Not only was it an insult to their own dignity, but it also constituted a trespass on a fellow-servant's preserves. Masters and mistresses, however, seldom transgressed. They bowed to the tyrannical tradition.

It was a curious world, highly organized, self-contained, meticulous, and orderly to the last degree. As a mere child, I was privileged; I could patter about, between the housekeeper's room and the servants' hall; I could help to stir the jam in the still-room or to turn the mangle in the laundry; I could beg a cake in the kitchen or a bottle of cider in the pantry; I could watch the gamekeeper skinning a deer or the painter mixing a pot of paint; my comings and goings remained unnoticed; conversation and comment were allowed to fall uncensored on my childish ears. I knew a great deal more about the running of the house than did my parents, who were in contact with the upper servants only. I knew all the housemaids by name, which was more than they did. I was

on intimate terms with the hall-boy, who, having never seen my father, took him for an under-gardener when he once came across him cutting down a laurel-bush in his shirt-sleeves in a remote part of the garden. (On that occasion, I remember, he remarked that the place was all right, but that one could never get hold of a newspaper; which amused my father enormously.) The hall-boy and I used to play cricket together. One way and another, I absorbed the point of view of that strange, half-hidden world of people who ministered to our needs and to the needs of the huge house in which we lived, and which they regarded as their responsibility quite as much as ours.

It was all very patriarchal. Let me remember the divisions.

The divisions came under two headings: sex and rank. In other words, the housekeeper controlled the women and the butler the men. But it was not so simple as all that. There were sub-divisions in the hierarchy, sub-divisions which were really autonomous; thus, the kitchen was a world by itself, and there were independent deities, such as the lady's maid; and, of course, my own nurse with her nursery-maid under her. Then there was the division between the indoor and the outdoor servants. The coachman (this was before the days of chauffeurs) ruled over his own section; the carpenter, the blacksmith, the painter, the head-gardener, ruled over theirs. And there were minor independent characters, such as the night-watchmen, and the porter at

the gate; I don't know who controlled them, unless it was the bailiff. This exquisitely divided organization had its disadvantages: it was, for instance, impossible to send a message by a servant to a servant belonging to a different group. One could not, for instance, say to the housekeeper, "Oh, Mrs. X., would you tell the chef that we shall be six to luncheon?" One must send for the chef in person. Perhaps one was allowed to send him a message by the butler; I forget; but I rather doubt it. I know that one might send a footman to order the carriage. But one had to be very careful.

My mother and father, as I have said, came into contact with the heads of departments only. Every morning, the housekeeper came to my mother's room for orders. They did not know the under-servants by sight, half the time, and I doubt whether the under-servants knew *them*. Once a year, they all met face to face: at Christmas. Then, in strict order of precedence, one servant after the other was called into a little room to receive a present. My mother had a list, furnished by the housekeeper. The presents lay on a table, labelled with names—Edith, Mary, Dorothy, Beatrice, Ivy, Charles, Horace, James. It was my great treat to bawl out the names into the passage; and one by one my friends would detach themselves from the waiting group and come up rather shyly, and as they came I would wink encouragingly. And my mother would say, with an irresistibly charming smile—for she had

more charm than any one in the world—"Oh, Dorothy, I hope you will find this little bag useful. . . ."

There were strange little rituals which had originated I know not how. The oddest of these always seemed to me the ritual of the housemaids' pudding. The under-servants—housemaids, footmen, laundry-maids, odd-men—began their midday meal all together in the servants' hall, while their superiors for-gathered of course in the steward's room; but, at a given moment, the feminine portion of the assembly would rise, bearing each a helping of pudding on a plate, and would retire to eat it within the privacy of their own sitting-room. One would see the procession of them, passing across an open courtyard and disappearing again within the dark precincts of the oldest part of the Tudor building. I never could understand why; but, on reflection, I suppose it was no more remarkable than the habit which makes women leave the dining-room after (or even before) having their coffee.

In those pre-War days, the house was run on a grand scale. There were large parties at every week-end. This meant that there were quantities of visiting servants; maids, valets, and even footmen, for I remember that some old dowagers had an inconvenient habit of arriving with a footman when no footman was expected. The resources of the house, however, were so large that an extra room could always be provided. This influx of visiting servants gave rise to one of the queerest manifestations of snobbery that it is possible to imagine.

(And yet, why should the snobbery of the steward's room be queerer than the snobbery of the dining-room? It wasn't; it was just the same.) For these visiting servants enjoyed the same rank and precedence as their employers; moreover, they enjoyed also their names. Thus, the lady's maid of a duchess would take precedence over the lady's maid of a countess; she would go into supper arm in arm with the butler; and the valet of a duke would equally give his arm to the housekeeper. And though, in a sense, anonymous, they would answer to their employers' names: Miss Devonshire, or Mr. Norfolk, they would be called. I don't believe they ever knew each other's real names at all. But I couldn't help wondering, even then, whether they had any personal relationships. Did Miss Devonshire ever marry Mr. Norfolk? Had they any preferences? Were they glad when they were told that they were going to stay in one house, rather than in another? Were they automatons, as they seemed? Or were they, somehow, human beings?

I wasn't quite sophisticated enough to wonder the same thing about their employers.

All I knew was that a week-end party created a certain stir among my friends the servants. On the Friday before the week-end, they were rather shorter with me than usual. I knew I mustn't get in the way. My mother, too, was preoccupied: she had to arrange the dinner-tables, she had to go round the bedrooms. There wasn't much place for me. Yet I fancy the household enjoyed these visitations: they gave them a lot



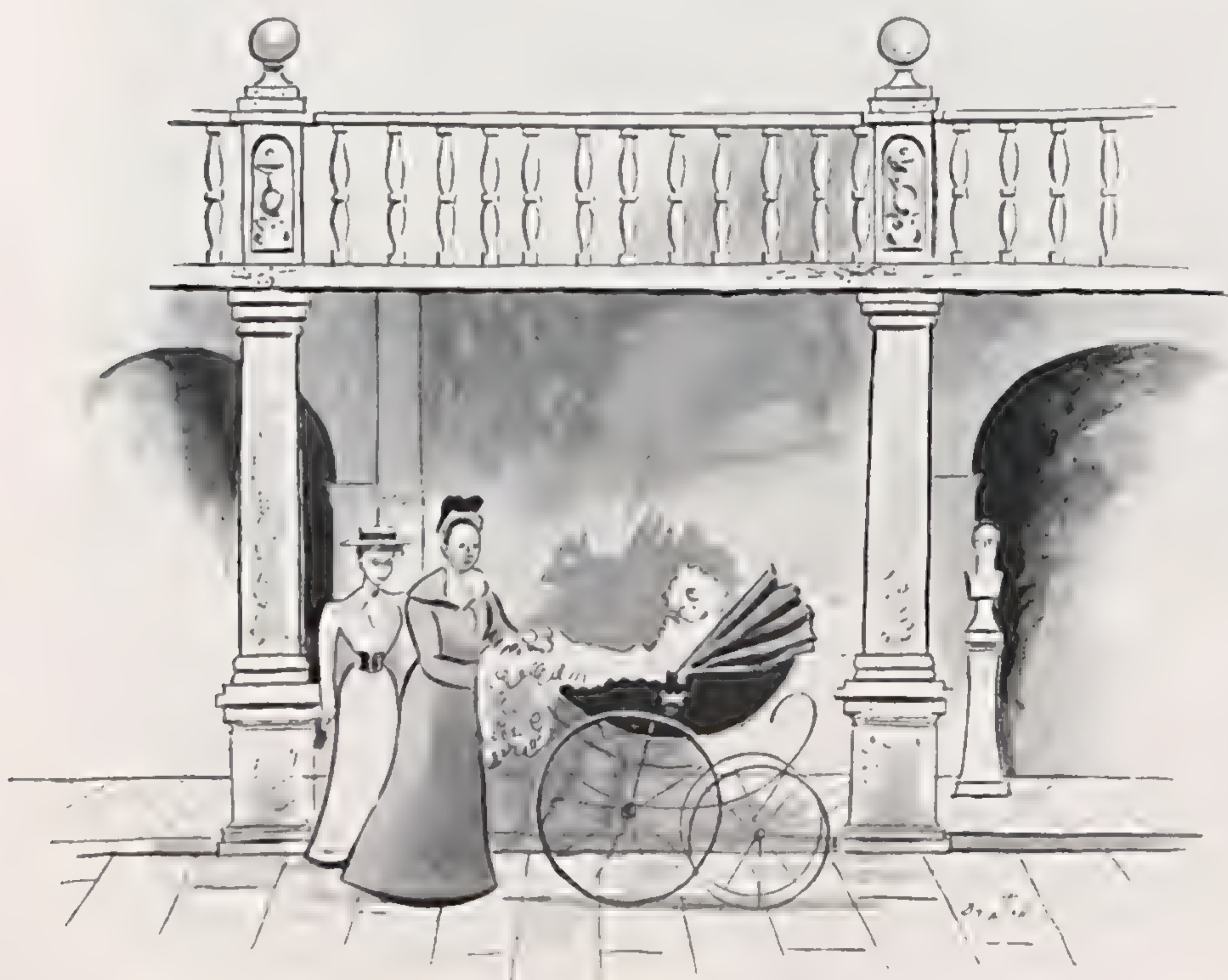
THE HOUSEKEEPER—QUEEN BELOW STAIRS

of extra work, but also a sense of life.

In spite of the extra work, they always seemed able to go to church on Sunday morning. This was almost a point of honour: that the pew behind the family pew should be filled by young women in black bonnets. They filed in, at the top of the church, week-end party or no week-end party—though I suppose that some of their number had been left behind to make the beds and empty the slops. But an empty pew would have been a disgrace. Yes, they were certainly the upholders of the Church and State.

There was something solid about them, those servants of the old régime. Let us give them their due. They were snobs—yes. They were jealous of each other—yes. They were ridiculously rigid and inelastic—yes. Their lack of elasticity led to infinite inconvenience and to many burlesque situations—yes. Granted. But they were a corporate body, in spite of their many divisions, their many jealousies, their many suspicions. They were a corporate body because they were held together by a common devotion: the devotion to the house they served. It was a beautiful house, and they loved it. It was a part of their personal pride. If the house had caught fire, they would have rushed to the buckets, forgetful of their distinctions. The house held them bound within a small patriotism.

Some of them had worked their way up after twenty years. Others had inherited their positions. The whole system was feudal. Feudalism brought all its absurdities in its train. But it brought also its pride, its piety, and its fulfilment.



ALMIGHTY NURSE AND HER SLAVE, THE NURSEMAID



MISS DEVONSHIRE LACES THE DUCHESS



THE HOUSEMAIDS HAVE STRANGE LITTLE RITUALS



STEICHEN

LANVIN—BONWIT TELLER

A smart trick in vice versa

They're twins except for vice-versa colours—these two dress sensations. One is of black crêpe with white-and-silver paillette sleeves; the other is of white crêpe with black sequin sleeves. The first is fairly informal, the second could go to a more pretentious party. The sleeves are in the nature of a bolero. Coiffures by Laurent; jewels from Marcus; silk crêpe sandals from I. Miller; and modern chair from Robert Locher

POUFF IN THE SLEEVES

of evening dresses

It might have stepped out of a Boldini portrait—this red velveteen dress with puffed sleeves and jutting overskirt. It's Edwardian, romantic—tremendously like Boldini's "Lady in Black" in *Vogue*, September 15. Coiffure by Martin from Vienna; Marcus jewels; Best shoes; furniture from Park Avenue Galleries

NOT in this Day and Age can you get away with a nondescript *petit rien* of a dress for semiformal nights. A dull dress—even at a little dinner—is a bore. You want your *demi-toilette* clothes to have an element of drama—a dash of excitement or surprise. The ones on these pages put across the idea perfectly by means of their sleeves. Fabulous, puffed affairs about to slide off the shoulders make the dress below look as if it had walked out of a Boldini portrait. The pailletted sleeves on the opposite page catch the eye with a circus glitter. Turn the page, and you have Directoire arms and padded shoulders—all going to show that fashion doesn't believe in any limitations of armaments.





STEICHEN

SCHIAPARELLI—SAKS-FIFTH AVENUE

Silhouette by Schiaparelli

A plum velvet jacket with padded shoulders over a low-necked dress of heavy crinkled grey crêpe. Psychoanalyze it, and you have a demi-toilette which, in spite of the total absence of décolleté, is nevertheless a conspicuous gown with not a little of the glamour of fancy dress. Jewels from Marcus; shoes from Pinet; and furniture from Park Avenue Galleries

SIX CHARACTERS

in search of a wardrobe

THE world, at least in the narrow French sense, is looking for a wardrobe. You may count on that as soon as the weather crisps into something that could be called autumn. Vogue has selected six of the smartest of these searchers after successful wardrobes as being each typical of a large group of women. There is Diana Dabney, the *débutante*, her mother, and Iris Lefevre, that dazzling young married woman; here is Camilla Courtney, the big business lady, and Carrots Martin, who looks like a million dollars on ten cents; and, last, there is Mrs. Augustus Pennington, who rolls in money. Vogue has picked for each woman the ideal wardrobe for her type and needs. Which one are you?

Of course, you have seen Diana Dabney, the most delectable *débutante* of the season, not only having herself a time at every party to which she goes, but smiling her famous smile from the chocolate-brown pages of the *roto-gravure*. She is so pretty, so amusing, so beautifully dressed, that she has come to represent everything a *débutante* should be; she is in a sense the Perfect *Débutante*. For the young hopefuls who would like to cut something of a swathe when their turn comes to be presented to society, and for their anxious mammas, there is no better example, no better pattern, than Diana Dabney.

She made her *début* early in the season at a large and desperately smart party on Long Island, all mauve balloons and lobster Newburgh and stags. Diana herself wore white, being too wise a girl to heckle her mother for the black satin with sequins that is too apt to float in a *débutante's* mind. It was an enchanting white chiffon dress from Lanvin, with big puffed sleeves and banded in silver, making Diana look like a baby goddess with its long lines and silver girdling.

Since that great night, she has been seen at all the best parties of the year. Her frocks are the despair of those girls whose mothers made them wear "girlishly suitable" dresses, also of those who were allowed to get themselves up like *femmes fatales*. For Diana's dresses are exactly the right mixture of smartness for *débutantes*. These are her evening dresses. The Patou satin dress with holes in the high front *décolletage* and with its back cut so low that it gives the spectator a start when Diana turns around. She chose this in white. Chanel's rose chiffon with the crossed *décolletage* and the new and knowing *pouffs* at the back—which she adores. And Chanel's red velvet with puffed sleeves. Her evening wrap is the Patou one of red velvet with an ermine cape, which Diana often removes and wears separately. Before the Christmas parties, she will buy two more dresses, but these are enough for the time being.

In the mornings, arising absolutely dewy after a hectic night, she goes shopping or to Junior League lectures, clad often in Schiaparelli's wooden-soldier coat of dark blue corduroy, which makes her look like Noah's eldest daughter in the Ark, only prettier. Underneath it, she wears the red woollen Schiaparelli dress that goes with it. She

also is seen in one of the little Goupy suits that have short fitted fur jackets called *caracos*.

At those feminine luncheons, which are such catch-as-catch-can performances for the *débutante*—gobble a little soup and grab the flowers off the centre of the table, if they were meant for you, and run away to meet Basil and go to the movies—, she is apt to appear, though briefly, in Chanel's rose-red velvet dress with the *crêpe de Chine* scarf collar. When she dashes away, she throws on the straight-cut black Persian lamb coat that her Papa gave her for being a good girl, brandishing an absurd little Persian lamb muff.

In the late afternoon, when, mentally kicking and screaming, a *débutante* is apt to be dragged into teas that are entirely her mother's idea and that call for what the *débutante* herself calls "dressing up to the ears," Diana may be seen talking to old deaf Mrs. Silvergilt or receiving the cumbersome compliments of ancient dull General Muff, wearing an Augustabernard dress of bright blue Bagheera, which looks like velvet. It has alluring draped and knotted short sleeves and an ankle-length skirt. Diana's pet economy is hats, and, like so many other *débutantes*, she buys quantities of them for around \$10. They don't last very long, but she'd rather they didn't.

Diana goes out to her father's house on Long Island over Sunday, generally, to recuperate from the six-day war she has been participating in. But even there she has no rest, because amusing luncheons keep cropping out and roadsters appear from town stuffed with admirers. So, while all this is going on, Diana wears country clothes—the Jane Régné brown wool suit, which buttons straight up the front, with an orange blouse.

But we must not forget Mrs. Dabney, who, in spite of the alarming cost of bringing out a daughter, manages to go on being one of the best-dressed of all the middle-aged women. She is a delightful woman of a certain age, whose figure is far from youthful, but who has a degree of dignity. She is quite as clever about her clothes as her daughter, but in an entirely different way. Where her daughter goes in for padded shoulders, hats madly tipped over one eye, and the other gay extremes of the mode that are not only appropriate to her age, but to her immature young figure, Mrs. Dabney chooses the nuances, of which there are so many in this elastic, adaptable mode. She makes the most of these flattering grey-blues, these luxurious furred coats and formal suits, and the elegant little hats that sit so well on smart grey heads. The first preparation she made for the winter season—it must be admitted, mainly under the pressure of her stern daughter—was to have her white hair done a new way. It is cut to medium length and (Continued on page 107)

GOING TYROLIAN

By William B. Powell

THE barometer indicates very decidedly that you must prepare for a Tyrolian wave rolling westward from Europe. So, get out those fetching costumes you bought when you were in Salzburg, Munich, or Innsbruck, because they will be very good at fancy-dress balls next winter, and polish up your "*Bitte schöns*" to accompany them. Practise the yodeling which you learned at school in Europe. Have your cook look up some German recipes for Sunday night or after-theatre suppers. If she does not know any, perhaps you will find a suggestion in the paragraphs that follow.

I was first made conscious that the Tyrol had started something—albeit without effort on its part—when I arrived in London last June. The first night at dinner, my hostess announced that she was taking us to the theatre and, in apologizing for the seats not being better, said: "But it is 'Autumn Crocus,' and, you know, it's the hit of the season." And well might it be—a charming play of the Tyrol with lovely Fay Compton as the leading lady and a German, Francis Lederer, new to London, playing opposite her. If they bring him over for the New York production, he—if nothing else—would start things going Tyrolwards.

My second night in London turned out to be another theatre-party. We were taken to hear the great German tenor who tears ladies' hearts to bits in Mayfair as he did in Berlin—Richard Tauber. He was in the operetta, the songs of which we have been waltzing to for the last two years, "The Land of Smiles." Here, again, was the Austrian influence, for half of the play is laid in Vienna.

I soon discovered that the most lavish musical production in London was fairly bursting with Tyrolian lads and lassies, "The White Horse Inn," at the Coliseum. I did not see it, and I was glad I had saved it for my return trip to London, because I had the good fortune to see it performed in its native heath, Munich. But more of that anon.

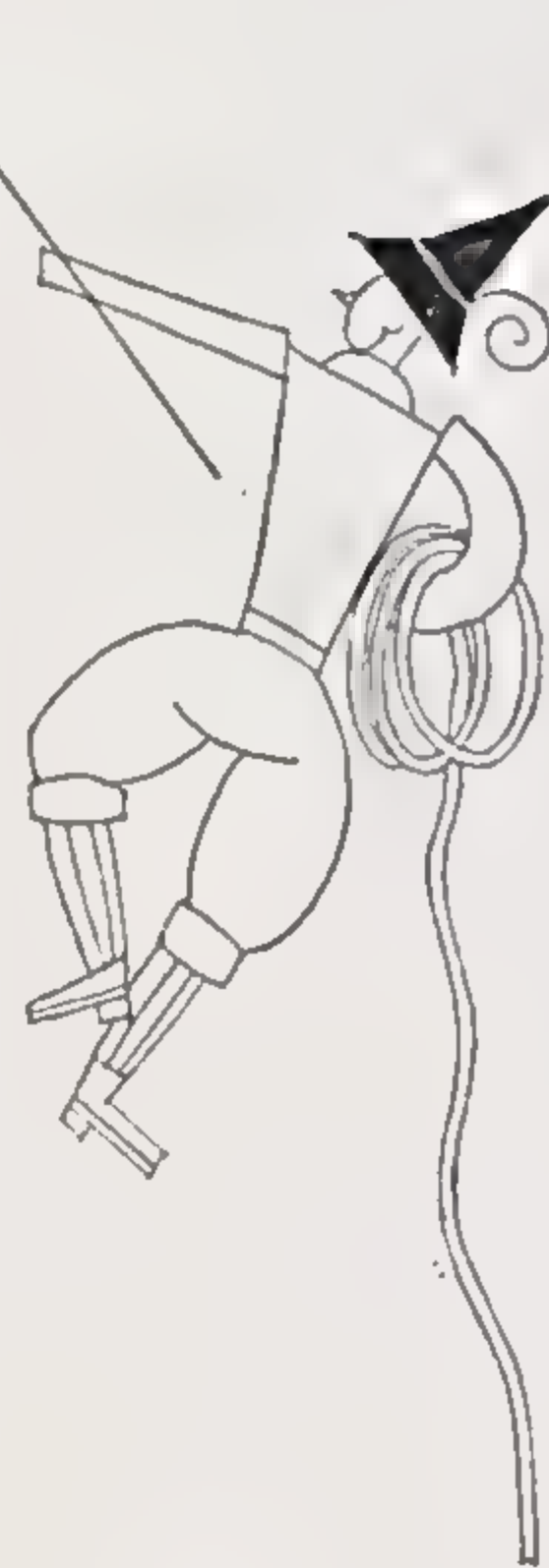
Even in June, the London buses were proclaiming a forthcoming production of "Waltzes from Vienna," with music by Strauss. Some of those who were responsible for the exciting "Band Wagon" have a hand in the show, so it augurs well for another Austrian piece. All these productions are, I be-

lieve, scheduled for Broadway and will contribute their bits towards making us Tyrolian conscious.

Munich showed me my next bits of Tyrolese. Not since the War has Munich had so many American visitors, and this in spite of the times. It seemed to me that they were more like the pre-War variety—people of leisure who came to stay a while and drink in (whichever way you care to take it) the learned and artistic surroundings. There were fewer of the usual trippers, and somehow I do not think that Munich is for them.

If you had stayed at the Regina Palast during the spring or the summer, here are some of the people you would have run into—King Fuad of Egypt, the Duchess of Brunswick, Marion Davies, Chaliapin, Mrs. Herbert Pulitzer, Lord Beaverbrook, Lord Rothermere, the Gene Tunneys, and several from the House of Hohenlohe. I cite these names to give some idea of the type of people who are going to Munich—and for real stays. This Regina Palast is an exceptionally attractive hotel. Although situated in the heart of the city, its site on a park makes it seem almost rural. The centre of the gay life of Munich, its tea-dances and supper-dances are crowded with the gay young things of the town. I stayed at the smaller, more conservative Continental, which is right opposite the Regina. It has about it an atmosphere as delightful as any hotel in Europe. It is more like a glorified pension, very distinguished and you "just know it has a background." Although it is true that the Continental is patronized chiefly by the aristocracy of Europe (the Crown Prince always stays there), there are any number of other well-known people who stop there—among them, Colonel George McClellan, Mrs. Tracy Dow and her daughter, Max Reinhardt, Countess Széchenyi, Comte Jean de Polignac, and Lady Howard de Walden. In fact, when I looked over the guest-book, it might have been *Burke's Peerage*.

If you don't know Munich, you may be a bit disappointed on your first visit. I, for one, had built up a picture which was, I discovered, more applicable to the old part of Nuremberg or to Augsburg. Munich, you know, is a large, spread-out city, the third largest in Germany. It is flat, the Bavarian Alps being close by and the Tyrol a few hours away, and it is laid out with broad boulevards and many well-planted parks and (Continued on page 84)





SCHIAPARELLI—H. JAECKEL AND SONS

WINTER MUFFS THE MODE

• J. Suzanne Talbot, in an inventive mood, was inspired to make use of plaid velveteen. And here, at the right, is the intriguing result—a clever muff that seems to be made of four soft rolls and a matching small hat, which will add a very chic accent to any dark costume cut on simple, severe lines

• Muffs are back and smarter than ever, this season. And a short fox cape that just covers the shoulders is among the sensations of the winter. The silver fox set at the left has both, joined by twisted black satin ribbons. The Maria Guy hat of black velours has a pert feather at one side; from Yvonne Ganne



STEICHEN

J. SUZANNE TALBOT—YVONNE GANNE

A WINTER WARDROBE

from Augustabernard

LIKE the chic woman of Paris who prefers to dress exclusively at one *maison de couture* (although some prefer to shop around), let's go to Augustabernard's, whose collection is one of the most stunning and representative in Paris, and see what she can do for us. One marvellous model after another passes by. We jot down the numbers of our favourites. We notice a distinctive silhouette, fulness flared to the back on many of the skirts, and a lovely way of

moulding the body from the top of the hips right up through the ribs, with belts pushed down to make this line even longer and more flattering. We begin to feel a flair for one or two of the outstanding colours—to settle our minds upon certain combinations. We sift and sift. We make a thorough mental check of our needs—for morning, afternoon, country, and evening. Finally, we decide. On these two pages, Vogue hands on to you the complete wardrobe decision.



TOWN: We decide upon the woollen afternoon coat above, "599," because its colour—a new dark blue—looks unexpectedly smart with a mink collar and cuffs and a mink-brown satin dress. Coat from Hattie Carnegie

EVENING: We can't pass by the regal evening coat of plum velvet, "685," with silver fox; Bendel. With it may go the formal two-toned fuchsia satin dress, "578"; Hattie Carnegie; or the less formal blue georgette, "590," with velvet flowers; from Thurn



TRAVEL AND COUNTRY: A fur-lined coat of brown pebbly wool, below, with a grey-brown badger collar is all that a country coat should be. We jot down the number, "640." To wear with it, we chose a dark beige wool suit, "626," which has a jersey blouse and is beautifully tailored and fitted

DAY clothes would be a fiasco without a wool dress—so we choose this coral-rose madiana wool dress (shown below, right), fitted through the waist. It's "629," and is perfect with a fur coat



MORNING: Something strict and brisk is what we want for morning in town, and this tailored suit of brown woollen, "670," is exactly right. The jacket is short and fitted to the last inch; the not-too-long skirt has a kick pleat; and the blouse is of beige crêpe

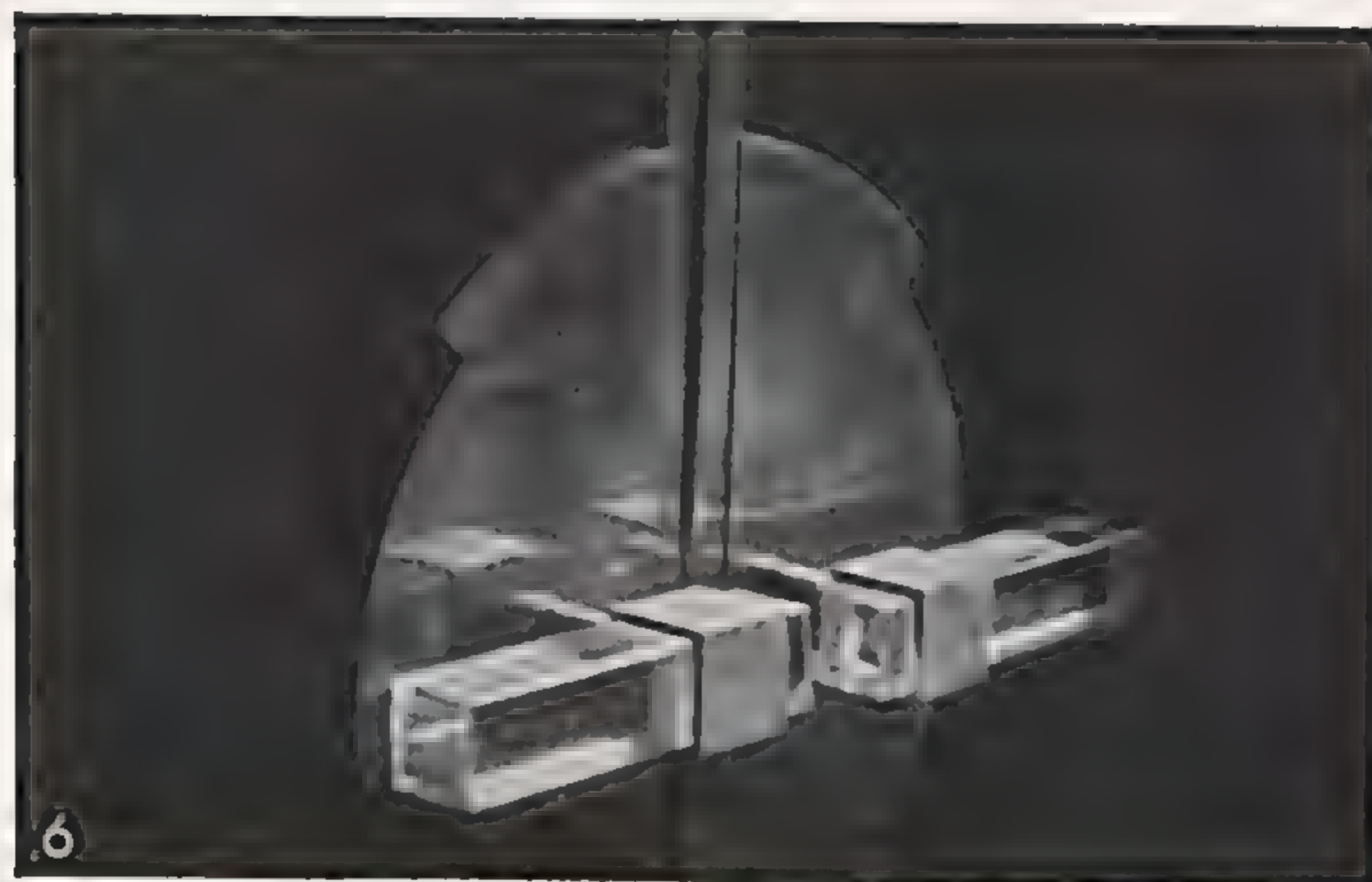
AFTERNOON: You can't do better than satin for afternoon—so we take this mink-brown dress, "625" (above, left), which makes a daring colour combined with the blue coat on the opposite page. It is from Bonwit Teller

GLASS IN A WORLD of STEEL

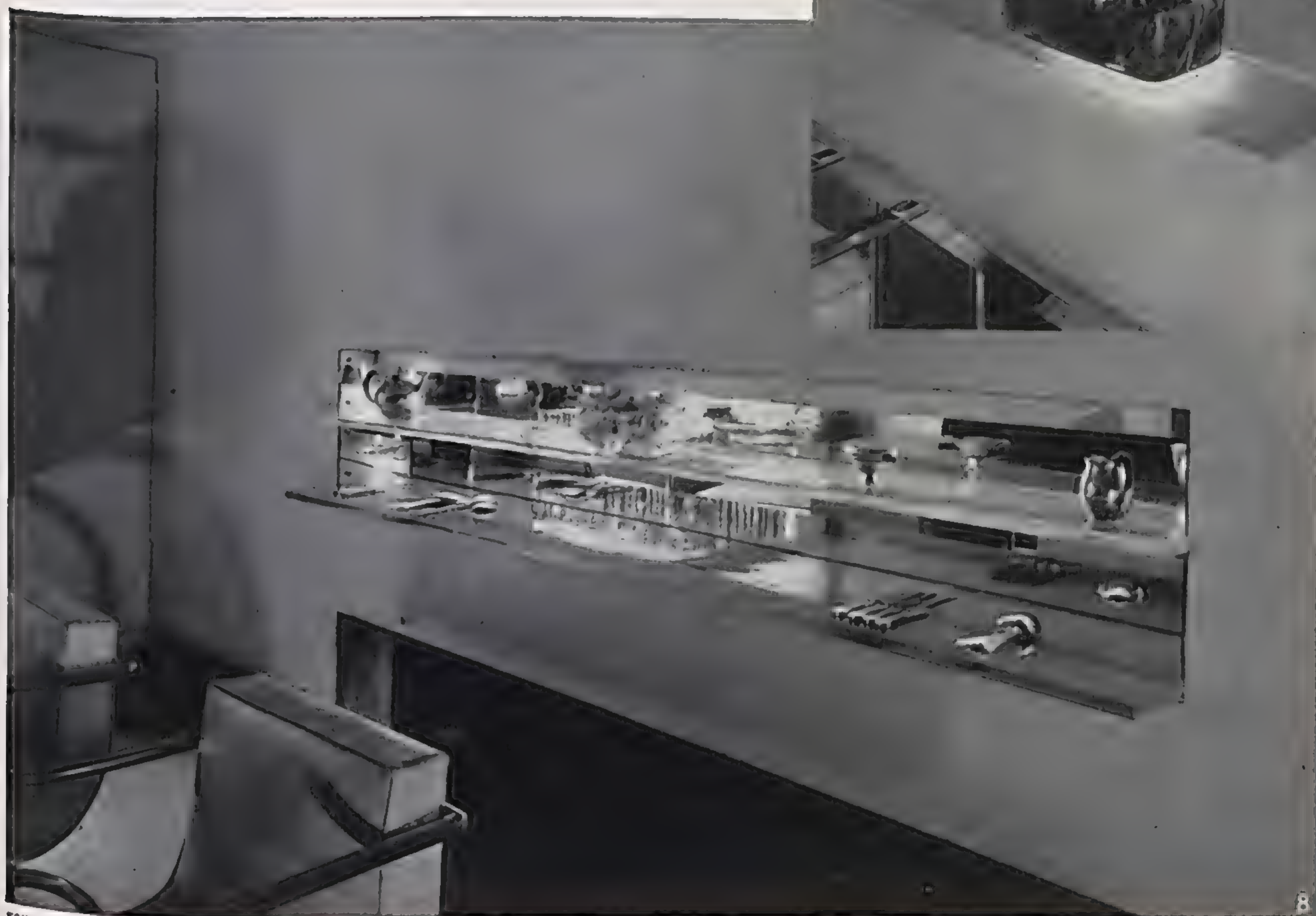


1. This low table of clear glass and polished metal, by Léon et Maurice Jallot, was shown at the Salon des Artistes Décorateurs, in Paris
 2. A polished metal frame and numerals and dull metal hands appear on this glass clock by Madame Bolette Natanson; from Les Cadres
 3. The looking-glass of this glass and Maillechort (German silver) coiffeuse folds down to complete the mirrored shelf at the top, and the supporting pillars are of opaque glass. The screen is of polished mahogany hinged on glass rods. Both are by Fenwick et Zentz d'Alnois and shown at the Salon des Artistes Décorateurs
 4. The top of this beautiful dining-table, chez Madame Goudard, is a slab of glass on which Iacovleff and Schoukhaieff have engraved a decorative composition in black on a gold ground
 5. Crystal balls top the metal feet of the forged-iron andirons by Madame Natanson; Les Cadres
 6. Boulland's silver-metal lock and glass bolt for a black lacquered door, chez M. de Brunhoff
 7. A concealed light brings out the green reflections in the glass top of M. André Durst's table
 8. The built-in buffet in Monsieur Durst's dining-room has a mirrored background. The room was decorated by Messieurs Raval et Bertrand





BUFFOTOT, PARIS



FOUR PHOTOGRAPHS BY SONIA, PARIS



1. A white caracal bow trims this black caracal hat (below)—a perfect hat to wear with a black fur coat or a black frock trimmed with fur; H. Jaeckel and Sons
2. These very short suede gloves in the smart new colour, "chocolade," fasten with one button; McCreery. A tongue gives the note of trimming on this suede pump to wear with a crêpe dress or one of the new very sheer woollens; Cammeyer
3. For tweeds and country clothes, choose an alligator pump; Cammeyer

4. This white pigskin bag with a gold ball clasp is a smart accessory for a costume trimmed with white accents. It's from Hattie Carnegie
5. The wooden frame and convenient handle are details of this antelope bag; Franklin Simon
6. You can wear this versatile little white caracal jacket with either your day clothes or your evening clothes; from H. Jaeckel and Sons
7. The clasp on this four-strand pearl necklace is in a bow-knot shape. It's from Bergdorf Goodman

8. Lovely enough to accompany a formal afternoon dress or an evening gown is this velvet bag with pearl strands; Hattie Carnegie
9. A Colonial pump of patent leather is a very smart shoe for formal daytime wear. It is from Slater
10. If you like unusual bags, here is one that is made of antelope in a period design; from Bonwit Teller
11. It would be hard to find a lovelier afternoon bag than this one made of shirred antelope, trimmed with a miniature clasp; Nat Lewis

FINISHING TOUCHES

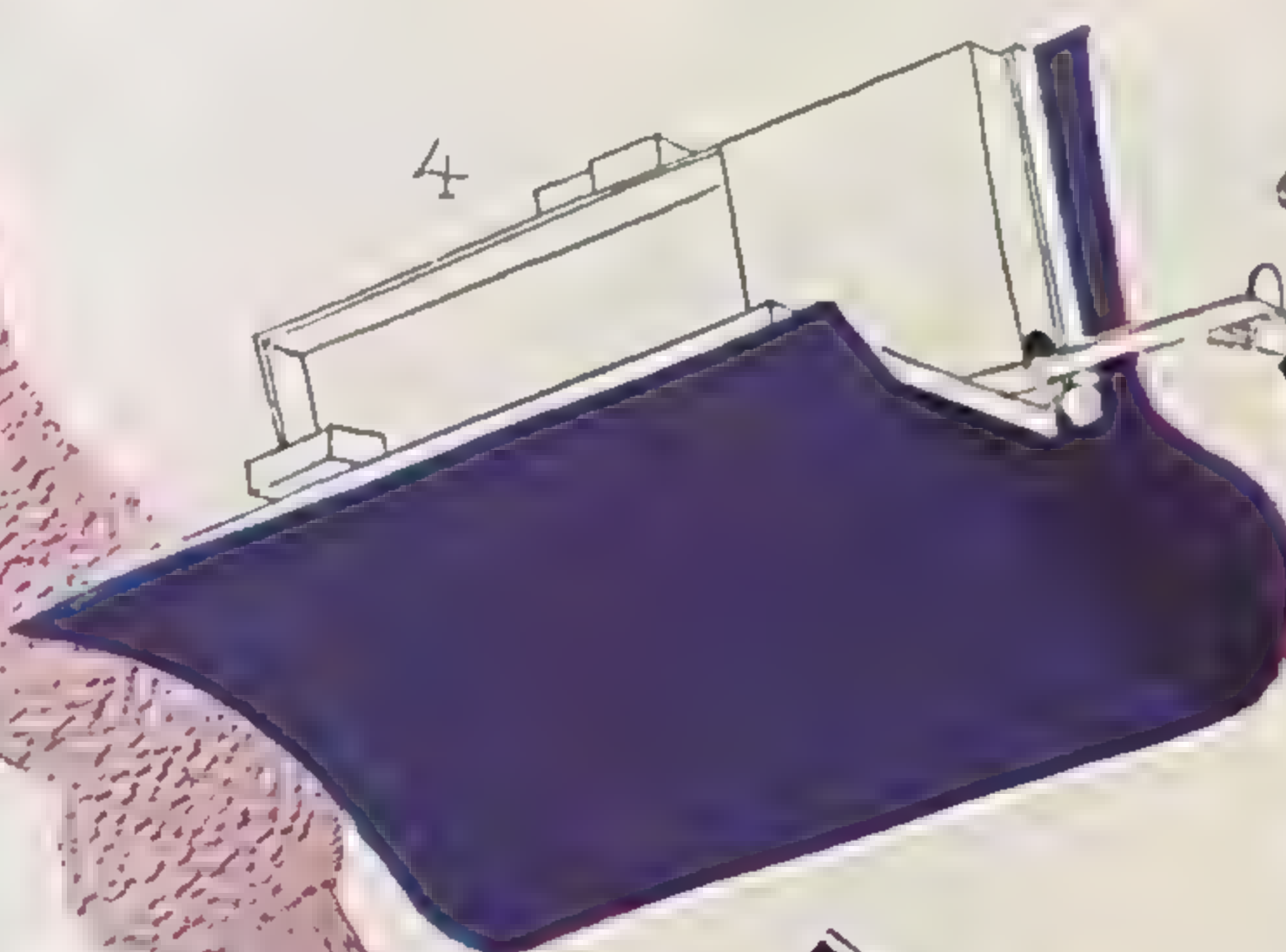
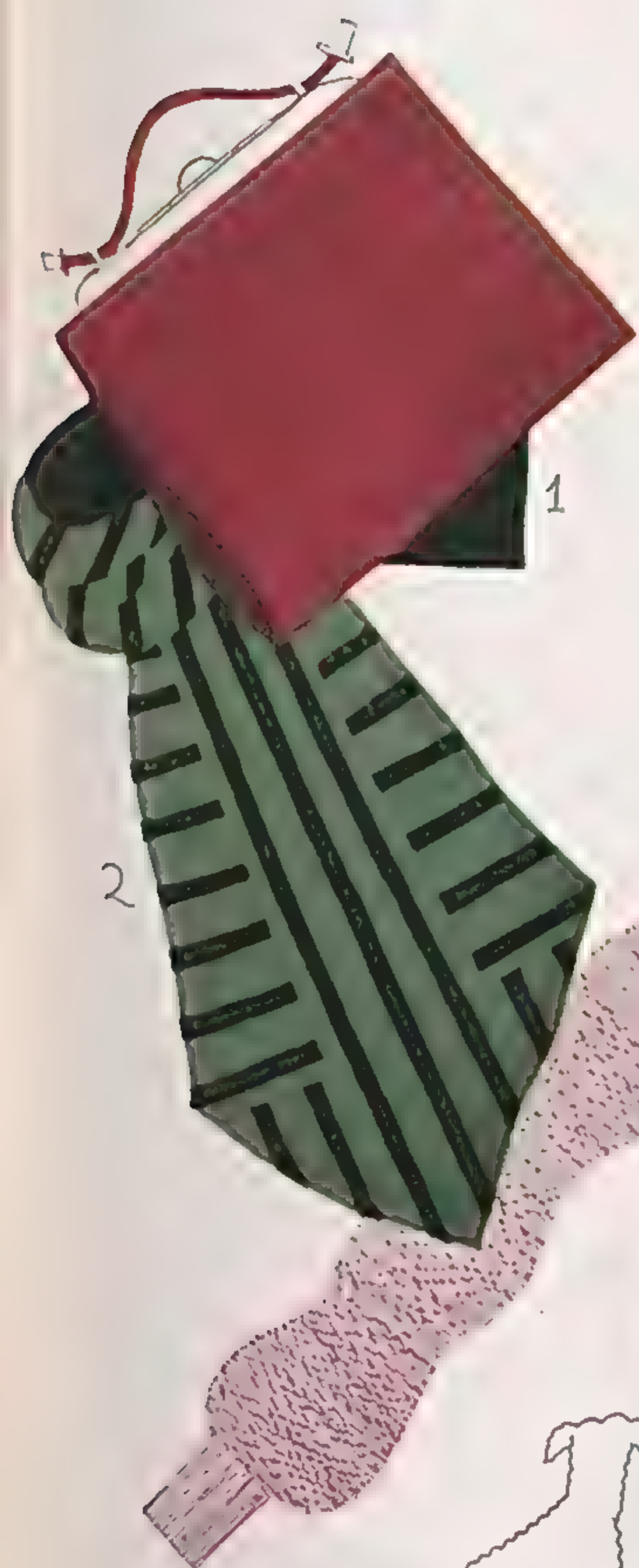


This bouquet of Beau Monde fabrics from Marshall Field is in the newest colours of the season. Bridal-flesh and light azure-blue satin Serene. Sapphire-blue, Manila-brown, and Castilian-red are the Beau Vel transparent velvets for evening. The Smartaire prints are rayon and spun-rayon fabrics

FABRICS and ACCESSORIES

1. This leather bag with a braided leather handle is smart with wool frocks; Milgrim
2. Tie this striped woollen scarf around your neck when you wear your autumn suit; Bonwit Teller
3. The newest sweater-blouses are loose, light-weight, knitted models, with a scarf to match, like this one; Mrs. Franklin, Inc.
4. You may pull out a cigarette without opening this oblong leather purse with an interesting handle; Bergdorf Goodman

5. A little trimming appears on many shoes. This suède model has kid binding; also in brown with beige and red piping; Delman
6. This new alligator-snake pump is chic with wool frocks and autumn suits; Vanity Boot Shop
7. The plaid ends of this thin tweed scarf add a gay note to a monotone costume; Bonwit Teller
8. Here is a new shape in an antelope bag—perfect to carry with an afternoon costume this winter, from Bergdorf Goodman



DK
N 314

AT THE BEDROCK OF YOUR NEW SILHOUETTE

FASHION may draw circles and angles around you, this season, but the one thing that really matters is your own silhouette, clearly defined. Embellishments can accent, they can not alter this basic line. Never, since we can remember, have clothes come down so close to flesh and bone. They find the curve of your waist and follow it up, right through the ribs. Having established the lowest common denominator of your silhouette, they can strike out at one point or another or pile on bulk where they please—so long as the area of your waist is kept clear.

Carve off all detail, exaggerate the feminine line, and you get the V-topped silhouette that is typical of the mode for day. The five trimmed silhouettes shown below are merely elaborations of the trim large figure. In the small figure next to it, a short fur cape describes an oval at the elbow-line, making the waist look even narrower than it really is. The sleeves, in the next silhouette, puff out flamboyantly at the elbow, but grip the forearm, exaggerating the slenderness of the arms, the waist, the hips. The bulk of fur on the sleeves and in the collar increases the top-heavy effect in the small central figure, without in any way obliterating the slender line beneath.

Angles strike out above and below the waist, in the figure shown next to the left, and a muff finishes off the effect of contrast. The last figure, at the lower left in the line-up, with its fur caraco that closes in at the waist and widens at the elbows, differentiates decisively between the bulky top and the slender column from which it expands.



IT ALL COMES DOWN TO THE MOULDED SHEATH



WHATEVER an evening dress does this year—and evening dresses are doing astounding things—it evolves from and resolves into the moulded sheath. This is the basis on which every good dress is made. You may choose the moulded sheath unadorned, and let it go at that, or you may improvise on that theme. Whatever happens at the back or at the sides, the dress remains a moulded sheath in front, and, under all the *fanfreluches* that may accumulate, it's the line of the body that is made to count. *Pouffs*, ruffles, flounces, flares—all these merely stress, by contrast, the firm foundation they are playing around.

The first small figure, below, left, shows the back of the sheath, undisturbed. The next figure is the same silhouette, down to the knees, where a flounce suddenly breaks away from the vertical line. A huge *pouff* in figure three gives a dramatic manifestation of bulk piled up at the back. In the next silhouette, the back of the skirt breaks into cascading panels that flare and flutter when you walk. Fulness puffs out over the shoulders in the fifth figure, concentrating width and bulk at the top; strip off these *pouffs*, and this figure reduces, immediately, to figure one.

Hard lines, these clothes are, for figures that are too fat—and just as hard lines for figures that are too thin. But there is one saving grace—nothing like bulk conceals bulk. A little fulness at the back of a skirt may help enormously to dissemble a too-too-outward curve. And bulk piled up at one point tricks the eye into believing there is less bulk at another point than the tape measure seems to indicate.





SCHIAPARELLI—HATTIE CARNEGIE • SCHIAPARELLI—BEST

COLOUR HARMONIES

For winter weather

- Schiaparelli sends out a suit of purple woollen, and we like it. It's "989," at the upper left, and its colour looks fresh, young, and invigorating. The suit is fitted snugly and trimmed with a bulky skin of opossum
- Here, above, is Schiaparelli's wooden soldier, "985," done in deep, bright blue corduroy with an enormous rib. It fastens first horizontally, at the waist-line, then vertically, with silver curtain-ring clips



SCHIAPARELLI • PAQUIN—BONWIT TELLER

• Underneath Schiaparelli's blue coat, shown on the opposite page, we discover this bright red challis dress, also labelled "985." It proves its allegiance to the coat by the knitted blue woollen scarf knotted at the throat and by the blue belt—pin seal in front and elastic in back. The dress, too, fastens with curtain-ring clips, but somewhat smaller than those used on the coat. The colour combination is a favourite in Paris

• It was Paquin's inspiration to combine purple and bright evergreen, in "Furet," shown above. The jacket is beautifully fitted, scooped in at the waist and striking out just a little at the hips. Underneath is an amaranthine velvet waistcoat that fastens in a knotted scarf at the neck and that shows frankly when the coat is opened. Scarfs or higher collars are much more in evidence than bare neck-lines, in Paris this winter season

1. Bruyère exaggerates the bolero cut of a black cloth coat, "Christiania," with astrakhan and adds a wide belt of patent leather. It is from Bruck Weiss
 2. Martial et Armand use gigantic revers of seal to suggest a bolero on the red tweed coat, "29"
 3. Molyneux's "22" looks newly old-fashioned with its black seal pelerine, fastened with a tab, worn over a ruffled dress of black woollen. It is from Hattie Carnegie
 4. Heim warms up a day dress, "Graziella," of rust corduroy with a blue fox life-saver and muff
 5. Yvonne Carette's "Joséphine" is a redingote, softened with astrakhan; Bergdorf Goodman
 6. Bruyère buttons cloth and brown astrakhan revers to a coat of brown wool, "Zermatt," faintly striped in grey; Franklin Simon



7 and 8. Maggy Rouff's "Comédie" in two views. It's of black flecked wool, the jacket edged with astrakhan and the dress brightened with colour in an amusing collar. Pin tucks give a deep line through the waist of the jacket. From Stein and Blaine
 9. Lucien Lelong uses butcher cuffs to finish off the important sleeves of the black wool coat, "Basoche." Black breitschwantz is the fur. From Lord and Taylor
 10. Philippe et Gaston call this black coat "Snob." It is weighted down with black astrakhan, practically from head to hem

FUR-BEARING WOOLS

PARIS RUNABOUTS

1. Bruyère puts a white crêpe dickey on this black Roshanara crêpe dress, "Petite Amie," smartly belted with patent leather; Best
 2. Schiaparelli ties a white velvet cravat, schoolgirl fashion, on this navy-blue tweed-like silk dress, flecked in white; Jay-Thorpe
 3. Chéruit's "28" is of straw coloured madiana with a brown crêpe underblouse, scarf, and belt
 4. Jane Régny attaches huge brown sleeves to a beige wool dress, buttoned up to the chin. It's "Monacale," from Hollander
 5 and 6. Goupy's "Poussin" has two peplums—one on a black diagonal woollen and astrakhan jacket, the other on the frock, which has a yellow diagonal woollen top; from Jay-Thorpe. The black felt hat is cleverly laced with soft yellow ribbon



7 and 8. Claire Any's black-and-white tweed suit, "Passe Partout," owns a caraco jacket, astrakhan-trimmed, a skirt with a peplum, a white satin blouse, and a yellow suède belt. It's from Rose Clark
 9 and 10. Worth believes strongly in grey and brown, and "Trotteur" is a grey wool dress and jacket bordered with brown astrakhan. The side buttoning and wide sleeves are nice; Bendel



JEAN PATOU—PEGGY HOYT

NEW

Silhouettes

for evening

From the front, "Antiope," the dress on the opposite page, is simplicity itself—high at the neck, smooth around the hips, and with the bodice bloused above a buckled belt. But it's at the back that the story begins. Jean Patou plays clever tricks to disguise the dent at the waist-line and any bulge at the hips. He does it by a draped bolero-ruffle and spreading back panel—all in an evergreen satin

The ensemble at the right, "Harmonie," shows Patou's new silhouette—loose and large above the waist, tight and fitted around the hips—in a stunning multicoloured lamé with a gold ground. Could anything be more new and chic than the tiny fox choker collar and cuffs? Or the contrast of the band of fox just above the knees, accenting the hips and the simplicity of the full, straight dress underneath?



JEAN PATOU—BERGDORF GOODMAN



LOUISEBOULANGER—THURN

Portrait of a lady in 1932

Here is a picture of the way we shall look this winter. The full-length ruffled skirt swings out as the wearer walks, making a sharp contrast to the slim hips and waist. The cinched-in black velvet jacket is bordered with black fox, with a wide fox collar for the all-important shoulder bulk. The dress is of black ciré crêpe de Chine

TIPS ON THE SHOP MARKET

By Shop-Hound

ONE of life's bitter persecutions is to have a pet dress go shiny on you. What if you do have to rub elbows with a desk or wear your clothes more than one season, silk has no right to let you down by breaking into an embarrassing shine. Why doesn't Science do something about it? It now appears my maiden prayer is answered, for there is a new breed of silks—crêpe, failles, and crêpe satins—made by some enigmatic process, that won't and can't shine. They are the magnificent, history-making Maximilian silks, and you can get them at Altman in New York and at important stores elsewhere in the country. As well as the non-shining virtue, they have other hidden perfections, such as an unusual draping quality and an ability not to bulge or pucker when stitched. "Sioux," a reddish-brown, "Mousquetaire," a purplish-red, and "Grège" are colours you'd be short-sighted not to investigate.

- Think of all the bread-and-butter notes you have to get written to all the kind or even to the unkind hostesses who have entertained you during the late-lamented summer. And what are you going to write them on, may I ask? For those who have exhausted their supply of letter-paper with overmuch writing of *billets-doux* and for those who have dropped theirs overboard or anything, I would suggest immediate investment in some Crane paper I saw at Black, Starr and Frost-Gorham's. Some is the famous grey lawn that is really the best taste of all and strikes me afresh each time I see it. You know, it's the kind with tiny grey lines drawn across it. It comes also

in blue, nice bright blue. Then there is a very heavy white paper that is called "kid finished" and would please all the people who like to give a kinda dignified impression. Either of these smart papers would set snappy lettering off as it should be set off. One of the nicest of all papers for mourning is the grey lawn with a narrow black border—reserved and in perfect taste for semi-mourning.

- Twenty or thirty bracelets on the arm—more if you insist—is the latest tip to lope into this clearing-house of information. They don't look too barbaric either, for they're very thin gold or silver bangles—not much heftier than a stout picture wire. The imports are twisted in pleasant variations; the made-in-America ones are of plain silver or washed gold. You mix the two types together, and you have one of the smartest medleys that ever weighed down a wrist. The imports you will find at Milgrim's; the domestics, on the Fifth Avenue turnpike at Best's.

- From darkest Africa, via the French Colonial Exposition, come two nifty notions for enlightened America. One, baptized "Congo," is a broad scarf necklace of braided silk strips—primitive, yes, but extraordinarily smart to wear with your wool dresses. "Dakar" is a two-inch wide belt of braided silk strips in various colours and edged with fringe meant to gird your wool sports dress—in the manner, I suppose, of West African chieftains. Both necklace and belt are now resting at Lord and Taylor. Also very nice to wear with wool dresses are the new scarfs of "Chelita"—a thin wool crêpe-like fabric. Most of these are of the Ascot type and have strips joined together in geometrical designs. They're from Best.

- Once again, I publicly bend my knee before Jessie Franklin Turner tea-gowns. Calloused Shop-hound that I am, I find myself growing fairly impassioned before her latest ones. They're the kind, you know, that make you want to lease a Florentine *palazzo* to set them off properly—glamorous affairs done of velvets dyed especially in colours taken

- Vogue's Shop-Hound practically spends her life snooping about the shops. If you need information or advice about your own shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, in New York City

from old Renaissance documents and paintings. Very Raphaellesque is a sage-green one—a gown that clings closely to you, sweeps across the floor in a slight train, and has colossal sleeves. From an ancient masterpiece, also, comes the fruity, warm apricot-orange shade of velvet used in another gown, its sleeves weighted with fur, its Empire waist accented with a jewel-like belt of antique East Indian embroidery. Not for nothing has Jessie Franklin Turner grown world famous for these things! And now, did you know that she is turning her creative mind to another field—to semi-sports clothes? And from the smart specimens I saw, I predict more glory to her name.

- All this business of squinting at the sky on darkish mornings and trying to decide whether or not to take a rain-coat along can dampen any spirits. The way to dodge the issue is to own one of the new rain-coats that no one would ever guess is a rain-coat. The one I mean looks like a swagger British polo coat, of brown cord-knit, with brown leather buttons, and a thrilling brown-and-white checked lining. Water will roll off its back, though it's completely rubber-less, but if the sun comes up belatedly, there you are in a terribly smart coat. It's warm, too, no need to wear another coat beneath. I stumbled on it at Peck and Peck's whither I had taken me to see a certain sweater and blouse. The sweater is remarkable for its sleeves—having cuffs that reach—imagine!—above your elbows. These cuffs are white (like the waistband), the sweater being green, and they're famous because they make the upper part of the sleeve puff up à la leg-o'-mutton. (Continued on page 94)



SHOP-HOUND



THE NEW

A brown coat and its four dresses

1. The coat, with its chic silhouette, is Bruyère's "Zermatt," from Franklin Simon
 2. Chantal's "La Tamise" is very effective under the coat; from Lord and Taylor
 3. Another good colour with brown is garnet, like that of Goupy's "Loute," from Best
 4. Lyolène's "145" is in the new evergreen, perfect with brown; Bergdorf Goodman
 5. Mustard is another smart shade; used in Chantal's "La Seine"; from Saks-Fifth Avenue
 6. Germaine Lecomte's "Cerf-Volant" is a very new sports suit contrasting two colours

7. Jane Régnier is among the French designers who combine brown with mustard colour
 8. Augustabernard's coat, "686," from Bendel, makes a perfect evening ensemble worn with her dress, "586," from Jay-Thorpe
 9. Here is a striking colour combination for evening—Jean Patou's dress, "Dîner Intime," from Nancy, and his coat, "Giroflée"
 10. Once, we would have hesitated to combine ruby-red and coral. But see how lovely they are in Irène Dana's coat, "78," worn with her dress, "66"; Frances Clyne



New sport suits



The evening wrap and dress accent each other

COLOURS



Four dresses to wear with a black coat

1. The soft rose-red of Yvonne Carette's "Jimmy" adds brilliance to black; Altman
2. Eggshell, used in Lucile Paray's "Romanesque," is a smart successor to white; Thurn
3. The light note of Paul Poiret's "Whisky" is effective under a black coat; from Altman
4. Sapphire is smart for both daytime and evening wear—Lucien Lelong's "Smart"
5. The coat to wear with all four dresses is the other half of Lelong's "Smart"; Altman
6. Another of the wearable two-colour suits is Patou's "Octobre"; Saks-Fifth Avenue

7. Augustabernard was inspired to put grape-blue and plum-red together in "671"
8. The old-fashioned, fruity shades are lovely at night. Witness Jane Régnier's dress "Porcelaine," from Hattie Carnegie, and Lelong's coat, "Caresse"; Bruck Weiss
9. Here is another striking evening combination, Yvonne Carette's dress, "Virginie," from Bergdorf Goodman, and coat "Béatrice"
10. The cream of Yvonne Carette's dress, "Annette," combines beautifully with her green coat, "Marie-Louise." Bergdorf Goodman

in two colours



The height and depth of brilliance for evening

J. PAGES 31.



THE BROMFIELDS HAVE MADE AN OLD CHAPEL INTO A WORKSHOP AND PLAYROOM



BUFFOTOT, SÈVRES

THE SALON OF THE BROMFIELD HOUSE (SHOWN IN TWO VIEWS) LOOKS OUT ON THE TERRACE AND CANAL



BUFFOTOT, SEVRES

OUR discovery of Senlis dates many years back, and our determination to have a house there only a few years less. It seemed necessary to have a foothold in Europe, as well as in America, and Paris, the gayest of cities to visit and the least gay to live in, had begun to pall. "L" knew Senlis and the country about it, all that part known as the Ile de France, so beautiful with its fields and fantastic forests. It was fifty minutes by motor from Paris, twenty minutes from the airport of Le Bourget, and ten from the main line of the "Chemin de Fer du Nord" leading to London, to Brussels, and the Channel. For a restless family, given to much travelling, it was ideal. And, miracle of miracles, it had no villas and no allotments.

Senlis is old, a town of high walls and blank façades sheltering beautiful gardens and fascinating houses. Surrounded by forests, it rises on a low hill that rests upon the ruins of three civilizations. Fragments of the lives of a dozen centuries lie layer on layer. In one house, there is a Roman bath, intact save that the statues have disappeared from their niches. Underneath the garden of the Bernard Carter house there are underground rooms, including a large twelfth-century chapel.

Of the three convents and twenty-two churches, some have been converted into houses, hospitals, and barracks. Another, a church, is now the market, and strawberries and artichokes, geraniums and fuchsias are sold beneath the curves of some of the most beautiful Gothic groining in existence. Still another has become the town cinema.

SETTLING in SENLIS

By Mary Bromfield

With these beauties in mind, our decision to go there was reached. We went to the agents. Then we had our first disillusionment. For we came away with a possible choice of: one villa "*très coquette*," monstrously restored after the War. One house on a small dark street, damp and unwholesome. One mill six stories high, resembling a box, which might have served as an institution for the mad. One factory with grounds, fronting a cobblestone street and a garage. One tiny gardener's cottage in a charming village in the forest called Chamant, two miles from Senlis. The forest came up to the garden wall. We were tired. We bought it. It cost only twenty-five hundred dollars. After buying it, we discovered that it would cost ten thousand more to make it suitable for our needs. In the end, we resold at a loss to the village butcher, who has made it over into a "*villa coquette*."

And then we made one of our most important discoveries—that in France you never get what you want by going directly to the source. If you want a good cook, you will hear about her from the veterinary. If you want a house, the antique dealer will find it for you. We bribed one of the antique dealers in Senlis by (Continued on page 90)



BOLD EFFECTS

are best this season

• So bold that it sounds a little mad—the combination of wine, red, and pink, all in one delectable autumn suit. The wool is a Rodier tweed, soft, warm, and supple. Very new notes are the high, tied neck-line of the silk blouse and the side buttoning of the skirt

• Here are half a dozen points for the new season—the separate cape; the checked wool fabric; the use of green; the bone buttons that trim the cape and march up and down both blouse and skirt; the trimly belted waist-line; and the Maria Guy hat of hatter's plush



LUCILE PARAY—ALTMAN • GERMAINE LECOMTE • YVONNE CARETTE—SAKS-FIFTH AVENUE • BRUYÈRE—FRANKLIN SIMON

• "Pour Vous," of black wool and astrakhan, has big sleeves, practically all of fur, and a flattish collar that plays up that in-at-the-waist redingote look

• "On dit ça" is one of those chic coats that you might mistake for a suit. It is of dark brown wool and brown astrakhan

• In "Jimmy," Yvonne Carette buttoned an astrakhan coat from the waist down, instead of up, and added a bandage-like band of stitched crêpe for slimness

• "Barbe Bleue" uses astrakhan in a lovely, blackish shade of Persian-blue and combines it with cloth to match

Scooped-in waist-lines



HOYNINGEN-HUENÉ, PARIS

PATOU HAT—KNOX

Velvet felt — a new medium

Madame de Farini, one of the smartest women of the South American Colony in Paris, is often dressed by Patou. Here, she is wearing a hat designed especially for her by Patou, of a new velvet felt, with prystal wings holding up the brim on the left side. Her brown-and-beige ensemble is also from Patou

LONG ISLAND AUTUMN

As Seen by Her

NOW that autumn is toasting the days to a lovely golden-brown colour, the nearer New York end of Long Island becomes a concentration camp for brilliant birds of passage. I hesitate to use the word concentration, but I promise I am using it only in its geographical sense.

From the four corners of the world (whose idea was it that there were only four?), from off the tops of the highest mountains and across the widest rivers, from Newport, Southampton, and Saratoga, from Biarritz and the Riviera, from dude ranches in Wyoming, casinos in Normandy, or even fjords in Norway, they come, brilliant birds dropping down on their old favourite roosting-ground, this end of Long Island.

They bound over the Northern and Nassau Boulevards, turn off into the shyest country lanes, all at a million miles an hour; from club to club, from one country house to another bigger and better country house. Perhaps it's Sunday night at the Herbert Bayard Swope's at Sands Point. What a surprising, lovely house! Not for a moment does the big, sprawling exterior give away the radiance of the interior. There are white walls, with linen curtains and slip-covers of sunlight colour happening at just the right places; one modern white room in particular is perhaps the "chic-est" I ever saw. Mrs. Swope is there, cool and harmonious as her house, explaining to you the development of the decorating scheme, which was entirely her own, while Mr. Swope, the dynamic, the suave, the omniscient, strides about in a dinner-jacket of mulberry grosgrain.

The Robert McAdoos have taken for the autumn Mrs. Park's house at Old Westbury, and what a place of gay memories that house is! Laddie Sanford had it one year, and last season the Countess Zoppola had it. That is a pretty stiff example to live up to, but the McAdoos took a fine shot at it at their first dinner-party there. It was just after the Saratoga people got back. You might have thought it was going to be horsy, for a moment, at first, what with the Guests, Michael Phipps, and Laddie Sanford in a huddle over their cocktails, but relief came at dinner, when Mrs. Harri-man Russell (or, if you've seen the "Follies," Ethel Borden) produced her Tower. (Continued on page 102)



• Mrs. John W. Stafford and Mrs. William M. Fleitmann are both wearing very smart baby lamb coats from Gunther—one with chin-chilla, the other with ermine



• Mrs. Charles E. Merrill (above) is wearing a Gunther coat of Persian lamb
• Mrs. T. Markoe Robertson (left) has ermine on her broadtail coat from Gunther

SEEN on the STAGE

By David Carb

PLAYWRIGHTS whose works have never attained production are in grave danger. Unless they discipline themselves rigidly, they are likely to be stricken with that malady which at different times has been labelled superiority complex, inflated ego, swell head, side, swank. Observing the plays produced so far this season, they would be less than human if they did not regard rejections as per se an indication of merit—even in certain cases of genius. For the pieces that have been presented are devoid of any quality which might explain why any one would venture money, not to mention reputation, on them. The great mystery of the new season is not so much how such plays came to be produced, as how they ever got beyond the first reader—indeed, how the first reader ever got beyond the first pages. Or, for that matter, how the authors themselves did.

In the earliest group to reach town is one that had a not bad final act; another is a sentimental tragedy (it has since been given a happy ending!) with a few appealing moments, but which indulges in the violent laughter-and-tears contrasts we optimists believed had departed with the ten-cent melodramas. The others are sheer waste. The group under consideration now is not quite so hopeless, but almost.

"JUST TO REMIND YOU": Owen Davis utilizes, in "Just to Remind You," a theme which is, to say the least, timely—the crookedness that contaminates every corner and crevice of contemporary metropolitan life in America. Dick Tanner, his protagonist, is a lad who opens a small laundry in New York. When he refuses to pay tribute to the gangs, a

bomb shatters the window of his shop, ineradicable colours spot the shirts, acid in the wash-vats eats the linen, and, finally, he is shot in the back. The murder takes place on the Fourth of July. A crooked judge, who has angrily withdrawn his trade when Dick avers positively that he means to resist the gangs, is reciting the Gettysburg Address across the way as the shot is fired. And, as Dick dies, an American flag is unfurled, and school children sing—"My Country 'Tis of Thee."

The tragic irony of that last moment lifts "Just to Remind You" into fine drama. But it comes too late. Besides, a single brief episode is scarcely sufficient for a whole evening. And there is very little else in Mr. Davis's play. It seethes with just indignation—certainly a virtue and one extremely rare in our theatre—but that in itself handicaps it as drama. For it caused the author to write more from the point of view of an investigating officer than of a dramatist. The reaction one has throughout is much that evoked by reading the report of a Vice Commission in a newspaper. The people in the play are less characters

than spokesmen of ideas; each follows a certain line rigidly. The hero and the heroine are too pure for conviction, the villains too completely villainous. The action is too neatly arranged, and much of it belongs to an obsolete school. Consequently, one is seldom involved; except at rare and brief intervals, one is consciously "in a theatre looking on."

The trouble with "Just to Remind You" (and it is likely to prove fatal) is not a new one: an author so obsessed with his idea that he forgets his drama—or perhaps it would be fairer to say that he falls back on formula drama, thus neglecting to inject freshness, spontaneity, and the semblance of reality into the people, the situations, and the method of telling the story. That is an easy thing for Mr. Davis to do; indeed, the marvel is that sometimes he does not do it. The most prolific of our dramatists, he got his first training in "ten-twenty-third" melodrama, and one never quite frees oneself from first training, especially if it has been successfully used over a course of years. In some of his three hundred or more plays, Owen Davis has severely (Continued on page 106)



VON HORN

LENORE ULRIC



PHOEBE FOSTER

VON HORN

STEICHEN

MITZI MAYFAIR

Phoebe Foster, having successfully tried her Thespian wings on the screen, is again casting her lot with the legitimate stage, in an English adaptation of Jacques Natanson's French comedy, "I Was Waiting for You." Mitzi Mayfair continues to dance her winsome and youthful way through the "Follies." And Lenore Ulric has decided to "go Park Avenue" in the leading rôle of "Social Register," a new play by John Emerson and Anita Loos



MATTIE EDWARDS HEWITT

An aviator turns architect

One of the few entirely modern houses on Long Island is that of Mr. and Mrs. Grover Loening, for which Mr. Loening was his own architect. The appropriateness of the photographs taken from his airplane and used in the hall and of the seagull motif of the chromium stair-rail, which Mr. Loening designed, is a delightful feature

PAINLESS DIETING

for the hostess



DIET is a strangely abused word. It connotes to us lamb-chops-and-pine-apple and eighteen days full of grape-fruit, when what it really does and should mean is a regulated order of eating and drinking. What have we who aspire to natural curves and endless vitality to do with a régime that leaves us with an incredibly thin figure, a lined face, and an exhausted spirit? The smart woman, to-day, firmly determines to keep her pounds within bounds, but not to reduce them to absurdity. She attacks her problem with sense, instead of desperation, and she is very apt to agree that the obvious dieter, ready to break forth on all occasions on what she does and does not eat, is a bore. Far more glamorous to acquire a lovely figure by following a simple, sound régime in quiet than to chortle aloud every time the scale registers a quarter of a pound lost.

Of course, the basis of a sound diet is well-balanced food. Every good hostess knows this and plans her menus accordingly, balancing her greens with her starches. But more than this is needed to ensure the exact amount of nutrition that will keep us fit, but not fat, and this more is something that any one can learn and practise with a little application and no great amount of privation.

In working out a diet for ourselves, we have to get down to the business of calories eventually, and, if we make a really serious business of it, we will go into the technicalities of those three major divisions of our foods, the fats, the proteins, and the carbohydrates. Dr. Lulu Hunt Peters' book, "Diet and Health," is a

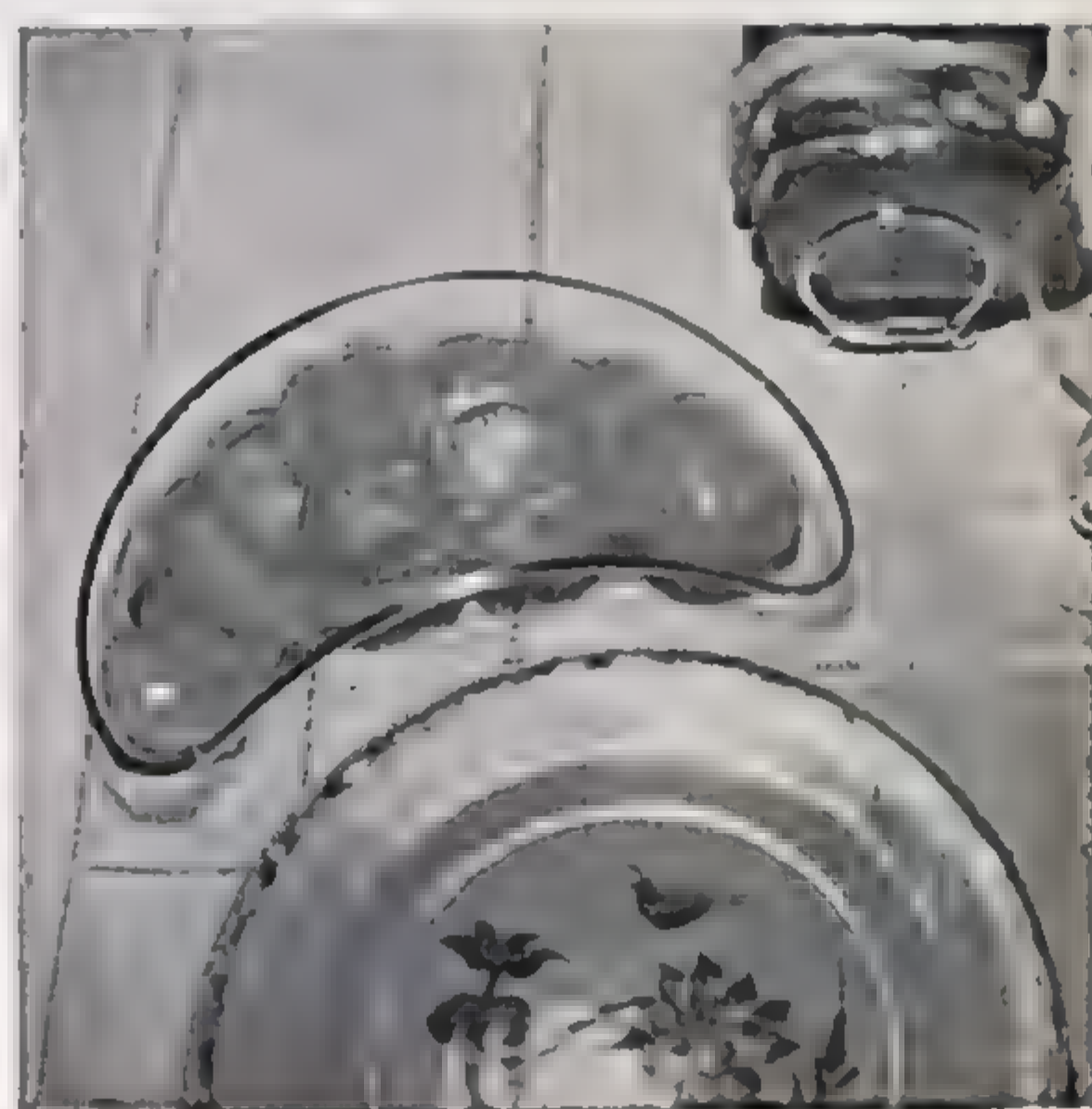
practical handbook for figuring your own calories, and your physician will supply you with a chart of the composition of foodstuffs. Incidentally, your physician is your first port of call, if any specific diet is required for any individual discrepancy. The loss of more than two pounds a week endangers the health, and a trick diet, adopted without benefit of physician, can prove seriously injurious. Once you have worked out your own day-to-day schedule, it is between you and your desire for a good figure, whether you will keep it or not.

The majority of diets planned to discourage weight and supply vitality automatically omit certain foods, and here is the usual taboo list: macaroni, spaghetti, butter-beans, Lima beans, pease, potatoes (white and sweet), corn, baked beans, ripe and green olives, alligator-pears, persimmons, and nuts. There is to be no fried food in this régime. Meat (with the exception of sausage), eggs, fowl, and fish (with the exception of mackerel and tinned fish in oil) can be had baked, boiled, roasted, or broiled in the quantities your schedule indicates. There are to be no heavy gravies, pastry, or rich sweets and only special diet dressings adorn the salads. Only bran and gluten bread appear on the table, and the earnest dieter will stick to diabetic bread throughout her régime. Coffee, tea, and milk (the bottom half of the bottle) are permitted, but all liquor is *defendu*. There can be no deviation from this last, and any time you take a cocktail or a high ball you are breaking all the rules. Water, and plenty of it, is a prime essen-

tial. No less than eight glasses a day should be drunk. There should always be a bottle of the purest variety on every bedside table, and even the theory that water should not be drunk at meals has been generally discarded.

And with this list of do's and don't's, is the hostess so badly off that she has to give up all epicurean pleasure to acquire and provide the proper amount of nourishment? Certainly not, is the answer to that question. The simple meal is the smart meal, to-day, any way, whether we are dieting or not, and, even if women aren't reducing, they refuse to endanger their digestions by complicated dishes. Watch a smart woman ordering in a restaurant, and see the simple fare she selects of her own choice.

If we use judgment, we can stick to our calories and make a creditable meal at other peoples' tables—and is there any one more of a nuisance than the person who can not eat your food "because she is on a diet?" And if we use imagination, we can serve delicious food at our own tables that no one would ever suspect of dietary origin. Hors-d'œuvres made of vegetables; fruits in superb compotes and in soufflés; eggs transformed by new seasonings; salad dressings as delicious as though they contained quarts of rich oil—the dietary régime can become an incentive to new achievements. And in this cuisine, even more than in any other, the best ingredients obtainable must be used—the finest butter, the freshest eggs, the best cuts of meat, so that what may seem lost in quantity is more than made up in quality. (Continued on page 98)





ALL MODELS FROM BONWIT TELLER

• All these children have their eyes glued on a mammoth bill-board showing a very chic wedding party—but it is the clothes of the two train-bearers that hold them spell-bound. The flower girl's picturesque dress is of beige net with ruffle after ruffle of lace, and a charming net cap tops her curls. The page boy's suit is of white satin with an écreu net collar edged with lace. It has the traditional long, narrow trousers. Smith of London designed both

• The child at the left wears Mercier's green wool coat, collared with brown beaver, and Billioque's brown felt hat
 • Second from left is a red velvet coat by Lanvin with a hood effect. The felt hat is trimmed with velvet bands
 • The smallest girl's coat, from Brissac, is of red velvet, with a pointed yoke. Her hat to match has a tiny ostrich feather
 • A rose wool coat, with a sleeve yoke and seal collar, is worn with a hat to match by the fourth young lady



COATS, BONWIT TELLER • UNIFORM, SAKS-FIFTH AVENUE

- Baby shoulders are given width by this Mercier blue wool coat with a cape. The Lanvin felt hat has a pink bow
- A diagonal closing says 1932 unmistakably on this bright red, beaver-collared coat, designed by Smith of London
- Plum velveteen is the exciting shade of this Mercier coat with a scarf. The hat to match has the current gay feather
- Nana is perfectly costumed in a blue cloth cape and a blue hat with a white facing and a bow under the chin

SMALL TRIUMPHS

for the first ten years

REMOVABLE FURS

For limited incomes

PARIS went practical this year. All the talk about bustles and ruffles is as nothing compared to the divine sanity evidenced in the ingenious new treatment of fur. Fur gadgets, fur widgeits, fur as restless as a cat, on your coat one minute, glamorously transforming your slim wool dress another. It's the scarf idea magnificently developed. Furs working wiles, inventing disguises—all of which, you must admit, falls right into the lap of the ladies of limited incomes.

Here is the idea. You need, let us say, a winter coat. When you think it over, you find you need two winter coats—one in which to run about town during the day, one in which to saunter leisurely to formal afternoon affairs. Now, the point is that you do not buy two coats. You go to Franklin Simon's and buy one. And your problem is beautifully solved, because on this coat (which is the Vionnet model shown at the upper right on the opposite page) is that removable fur gadget that is not only a collar, but also a cape and a belt. You buy the coat with its cape collar of Persian lamb fur, and then you have them make an identical cape collar of ermine paw to give the coat a truly formal aspect. So there you are. You have one coat with two disguises. You can wear it throughout the whole day, for every degree of formality.

Then, if you are wise, you will have made a long, column-like evening wrap of velveteen, furless and collarless, in that deep, rich red that is like the inner side of the skin of a plum. Over this, you will wrap the ermine paw fur, and you will look divine, because that combination is one of the richest in the world. Then, if you happen to live Southish or if mild days happen along, you will wear the ermine over your Sunday night dresses, because it is really perfect for these long, extra-feminine dresses—a half-length coat looks depressingly awkward with them. And, similarly, you will find plenty of use for the Persian lamb piece over your town wool dresses. So, with an astonishingly small expenditure, you have created for yourself a fine array of outer coverings for all grades of winter weather.

Any one of these exciting fur widgeits may be worn over either a dress or a furless coat, and, if the fur is versatile, it also makes a fine evening accessory. The thing to do, of course, is to keep the clothes under them simple, especially at the neck. Your old spring coat, with its buttoned surplice line and its lack of collar, would make an excellent foundation for these



furs and could be, if necessary, interlined—a little scheme which would save you the trouble of buying a new coat at all. You will probably have to invest in a wool dress, however, because the new ones look little or nothing like the ones of last year. You will find a perfect one, by Lyolène, at Croquis, on East Fifty-Seventh Street, for less than \$20. It is made of a thin, granular woollen, and its neck is round and widish. At each shoulder is a wing-like tuck treatment that gives the look of epaulets, thus broadening the shoulders considerably, and the flat belt has a front of ciré angel-skin. It's a marvellous kind of dress for "dressing up." And, with it, you can wear all kinds of corduroy, foulard, or bright wool scarfs and necklaces and belts.

You wouldn't hope to find anything more excitingly right than Schiaparelli's two woollen dresses, the material (Continued on page 110)



8. Another idea for lean incomes—a wool scarf with a fox border. The wool should match your dress, the fox could be appropriated from your past. This is from H. Jaeckel

9. A black seal collar and square muff will work wonders in any wardrobe. Here, it accompanies Schiaparelli's mossy wool coat in wood-green, but think how smart it would be with a wool dress, a suit, or a Sunday night dress. From Altman's

10. Raised, broad shoulders, a double-crossed front, a small muff to match—this tiny jacket of clipped black pony is a terribly smart asset; Bonwit Teller



1. Across the page—on the first lady—is an extraordinarily sound investment. The smart dress is of brown wool, and the detachable cape-gilet and cuffs are of stencilled lapin. With it, you wear a Talbot hat of brown felt with a lapin bow. Hat and dress are both from Altman. Now, take off the lapin, and you can perform a miracle in chic, as is shown on the lady in the centre

2. It's the same brown wool dress you see at the left, but the lapin gilet and cuffs are omitted and a Vionnet scarf of galiak substituted. The brown square-crowned sailor has a satin band; Bonwit Teller

3. A separate lapin scarf is nice with this beige country coat of camel's-hair, which has superb hand-tailoring and perfect lines; from Altman

4. Black sealskin—the pet fur of the year—edges the collar of this black crêpey wool coat. And here is where the excitement comes in—instead of fur cuffs, you pull on black suède gloves edged with seal. From H. Jaeckel and Sons

5. The old-fashioned tippet of mole-skin is an unbeatable fur piece, with a multitude of uses. It is worn here with a brown wool dress, from Milgrim; a brown felt hat, from Bonwit Teller; and a brown wool muff edged with fur, from H. Jaeckel and Sons

6. and 7. Here, in two views, you see the famous Vionnet coat of black wool that is a life-saver to limited incomes. One view shows the coat with a Persian lamb cape-collar for morning, the other with a similar collar of ermine paw; Franklin Simon



5822

S3538

S3538

5818

5823

Strictly trim in the morning

COAT No. 5818—This is the much-discussed wooden-soldier coat—broad of shoulder, narrow of waist, and double-breasted. It's of ribbed wool and owns a separate scarf. Designed for sizes 32 to 40

FROCK No. 5823—A simulated velveteen caraco—meaning, in English, a peasant jacket—tops this smart woollen dress. A scarf is included; a peplum is optional. Designed for sizes 14 to 20; 32 to 38

FROCK No. 5822—That new ribbed wool is used for this strict dress with a diagonal closing, cornucopia pockets, and unusual sleeves. Inverted pleats give the skirt width. Designed for sizes 32 to 42

ENSEMBLE No. S3538—Two views above show the trim, double-breasted, wooden-soldier dress, of crêpey wool and the fur cloth bolero that make this smart ensemble. Designed for sizes 32 to 40

FOR BACK VIEWS, SEE PAGE 88



5825

S3536

5824

S3537

Softly trimmed in the afternoon

FROCK No. 5825—Its sleeves puff generously at the elbow, its neck is square, its length is new, its belt twisted—altogether this velvet dress is perfect for Sunday night. Designed for sizes 32 to 42

FROCK No. 5824—A straight row of shirring goes marching up the centre front of this satin dress. A belt is optional, and the sleeves have amusing extensions. Designed for sizes 32 to 42

FROCK No. S3536—Cut like a suit is this two-piece street dress of Canton crêpe with fur banding, lapels, a cutaway peplum, and just-below-the-elbow sleeves. Designed for sizes 32 to 42

FROCK No. S3537—Flat and straight in front, this smart velvet afternoon dress piles fulness in the back below a bow. A separate vestee and fur banding add to its elegance. Designed for sizes 32 to 40

DESIGNS FOR
PRACTICAL DRESSMAKING



S3539

5814

5826

5826

5816-5826

BACK VIEWS ON PAGE 88

The newest details of the evening mode

Designs for practical dressmaking

EVENING FROCK No. S3539
Here is a lovely version of the very newest evening silhouette—sheath-like in front and with a bustle-like bow at the back, a continuation of the long, draped collar. The fabric is crêpe de Chine. Designed for sizes 32 to 40

EVENING FROCK No. 5814
This velvet frock is specially designed for a short woman, and the unbroken line from décolletage to hem gives an effect of height. The brief bolero is charming. This is an "Easy-to-Make" model. Designed for sizes 32 to 40

FROCK No. 5826—A blouse of sheer metal cloth and a satin skirt meet in this very effective evening costume, and a second blouse of soft satin (shown in the sketch beside it) will double its usefulness. The sleeves are very new. Designed for sizes 32 to 40

JACKET No. 5816—Smart and very charming is this fitted velvet evening jacket, shown with the frock sketched beside it. It is pointed in Basque fashion in front and back, and the sleeves have large puffs above the wristbands. Designed for sizes 14 to 40

ACTUAL CASE HISTORIES

POINT THE WAY TO SKIN LOVELINESS



CASE NO. 425

... Hollywood. Age 22. Skin dry. In 30 days Woodbury-treated cheek showed normal lubrication. Skin firm, smooth, with natural moisture and bloom.



CASE NO. 217

... Baltimore. Age 30. Excessively oily skin, large pores. After 30-day test, pores on the Woodbury side of her face were reduced; oiliness had disappeared.

Dramatic Half-Face Test gives overwhelming proof that Woodbury's Facial Soap is the Finest of all Beauty Aids.

"Skin finer on right side." "Oiliness lessened . . . blackheads gone." "Pores shrunk, skin smoother." "Better color, skin clearer."

Reports of 15 leading dermatologists reveal what happened when 612 women compared Woodbury's Facial Soap with other cleansers in a 30-day test on their own faces!

Each day, these 612 women cared for the left side of their faces with their customary preparations. On the right side, each used daily the creamy lather of Woodbury's Facial Soap.

By the end of the month, Woodbury's had corrected 103 cases of blackheads, 83 cases of coarse pores, 115 cases of excessive oiliness, 106 cases of acne, 81 cases of dry skin. Even naturally lovely skins grew clearer, more healthy, under the soothing care of Woodbury's. No other beauty treatments showed such results.

The reasons for this are rooted in the special formula of Woodbury's. In superfine ingredients. In careful milling methods, too costly to be duplicated in ordinary toilet soap.

Read the case histories printed here. Consider what such evidence indicates for you. And resolve now to *have* "a skin you love to touch" if you lack one . . . to insure its sacred future if your skin is already lovely.

The nearest drug store or toilet goods counter has Woodbury's Facial Soap . . . or we will mail a generous sample together with "The Index to Loveliness" for 10¢ and your name and address. John H. Woodbury, Inc., 1011 Alfred St., Cincinnati, Ohio. In Canada, John H. Woodbury, Ltd., Perth, Ontario.

To please a Man at Christmas



If you were a man, you would be delighted with this new Woodbury's Gift Box for Men. The kind of gift every man wants—but seldom buys for himself! It contains Woodbury's Facial Soap, Talc, Shaving Cream and Woodbury's After-Shaving Lotion . . . Special value for one dollar. At your drug store or toilet goods counter.

PYJAMA No. 5811—A new broad-shouldered pyjama of crêpe de Chine. Designed for sizes 14 to 20; 32 to 38

PYJAMA No. 5780—Very trim is this silk pyjama; collar and sleeves optional. Designed for sizes 14 to 20 and 32 to 38

NÉGLIGÉ 5798—Velvet robe with cinched-in waist. Cape and sleeves optional. Designed for small, medium, large

NIGHTGOWN No. 5797—Epau-let shoulders and a scarf distinguish this crêpe gown. Designed for 14 to 20; 32 to 38

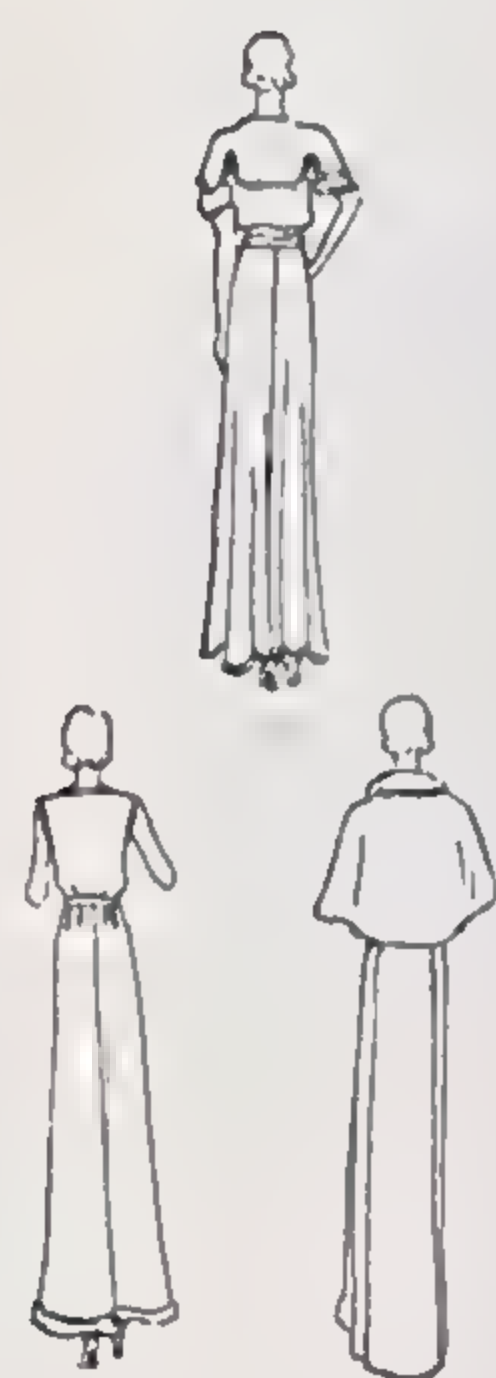
NIGHTGOWN 5820—As chic as an evening gown is this model with a lace bolero. Designed for small, medium, large



5811

5780

5798



5797

5820

Designs for practical dressmaking

COSTUME SLIP No. 5810—This satin slip with panels in back and in front fits beautifully. Designed for sizes 14 to 48

DRAWERS No. 5815—Of crêpe de Chine, these drawers have band legs with drawn-work. Designed for sizes 26 to 38

BED JACKET No. 5819—A cape collar and scalloped edges trim this crêpe georgette jacket. Designed for sizes 14 to 40

LINGERIE SET No. 5817—Satin brassière cut on bias and beautifully fitted pantie. Designed for sizes 14 to 20; 32 to 38

PETTICOAT No. 5781—This simple wrap-around skirt of satin, buttons at the side. Designed for sizes 26 to 36



Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 106

after exposure guard against SORE THROAT



gargle Listerine every 2 hours

reduces risk of COLDS 50% tests show

Under normal conditions of living, the twice a day gargle with full strength Listerine is sufficient to aid Nature in keeping the millions of germs in the mouth under control. It helps to ward off colds and similar infections.

Exposure weakens resistance

But after a late season football game, in fact after any severe exposure, more frequent gargling is advisable. Once every two hours is recommended by authorities on oral hygiene.

Body resistance is lowered by cold hands and feet, sudden changes of temperature, and long exposure to cold. So Nature needs extra help in conquering the disease germs breeding in the mouth. Listerine kills germs in record time.

Garglers have half as many colds

You can realize the great value of using Listerine daily by noting the results of careful cold control tests conducted under medical supervision.

The results:

Those who gargled Listerine twice a day had half as many colds as those who did not gargle.

Those who gargled Listerine five times daily had one-third as many colds.

And in each case the colds were less severe and of shorter duration.

Avoid harsh antiseptics

Such success is due to two properties of Listerine. Both are important to you.

1. Its rapid germicidal action. Listerine kills germs in the fastest time which can be accurately measured. Reduces mouth bacteria 98%.

2. Its healing effect on tissue. Listerine has none of the irritating qualities present in mouth-washes so harsh they require dilution.

Keep Listerine handy and use it regularly. Remember, it is the *safe* antiseptic which not only combats infection but overcomes bad breath. Lambert Pharmacal Co.

SAFE . . LISTERINE . . PLEASANT

New...



Martha Matilda Harper

yet 43 years of success behind them



...known to millions of women through the famous Harper Method Salons now for the first time sold by the best stores

DISCRIMINATING women rightly suspect the unblushing commercial exploitation by hundreds of manufacturers of woman's natural desire for beauty and youth.

Among the army of so-called "beauticians" there is, however, one whose successful health principle methods, based on a life-time of professional experience, scientific research and salon practice, are favorably known to millions both here and abroad. Today nearly 500 Harper Method Shops throughout the United States, Canada and Europe offer the famous treatments originated by Martha Matilda Harper. For 43 years Miss Harper has been an acknowledged authority on the scientific care of the hair and skin.

These years of experience and expert knowledge are concentrated in the Harper Method skin and hair preparations for home use. With their aid, thousands of smart women daily give themselves at home the simple care that keeps the skin clear, youthful, beautiful; firms sagging muscles; helps smooth out tell-tale lines and promotes lovely, lustrous hair.

Now for the first time the unique Harper Method preparations are obtainable at carefully chosen department stores—always the finest stores in your community. There you will find a trained Harper representative to give you expert advice on your hair and beauty problems.



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Miss Harper has prepared a valuable 48-page booklet entitled "The Harper Method Way to Youth and Charm." It gives priceless advice on care of skin and hair. Address Martha Matilda Harper, Desk 118-F, 1233 E. Main St., Rochester, N. Y. for your copy.

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Headquarters: Rochester, N. Y.

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"Beauty Counselor to the Discriminating for 43 Years"

These are the new "Gemey" products from Richard Hudnut, perfumed with a delightful fresh fragrance and put up in smart containers. They may be purchased in many of the larger shops



LÉON DE VOS

ON HER DRESSING-TABLE

WE have all been brought up knowing that herbs have healing and curative properties, but their value in beautifying the skin is a factor less commonly known. Madame Rubinstein, who has made a study of herbs in all parts of the world, makes use of over thirty different kinds in a new series of treatments she has developed for her salons. Different skins and skin problems respond to different combinations of herbs, and these are compounded for each individual treatment. These herbal applications aid in clearing the skin and giving it new vitality and are part of carefully worked-out mask treatments. It is always a satisfactory feeling when the name of an authority in any field materializes into a personality, and, in her New York salon, on Fifty-Seventh Street, Madame Rubinstein is very much of an active personality, directing activities and consulting with clients on their individual problems. Among her new specialized treatments are those for treating blackheads and oily skin, and another innovation is a prepared wax for removing superfluous hair, so that you may have hair removed easily and comfortably while you are having your facial treatment.

Many women are wedded to a cream rouge, thinking that it is the most natural and flattering form they can use, and many also like a lip-salve which can be smoothed on so perfectly with a finger-tip, but no one has discovered an entirely satisfactory way of carrying these about in a hand-bag. No one, that is, until Madame Jaquet introduced her "Petit-Point Rouge," which is a cream rouge in a lipstick case that is equally satisfactory for use on lips and cheeks. You turn the bottom of the case, and, instead of a lipstick, a tiny point of cream rouge emerges—just enough for immediate use. Since the rouge is completely covered, it is kept fresh and immaculate in its case until you want to twist it out and use it. This is put up in smart little black-and-gold lipstick cases and, of course, combines lipstick and rouge in one, to the advantage of your hand-bag. The new "Petit-Point Rouge" is available in the many shops where Madame Jaquet's preparations are sold. Hudnut has introduced a new series of preparations perfumed with a thoroughly delightful fragrance known as "Gemey." This is a spicy, fresh fragrance, of the type which never grows monotonous (Continued on page 86)



NYHOLM AND LINCOLN

Each of the treatment rooms in the beautiful new Richard Hudnut salon on Fifth Avenue is an individual entity in modern decoration. One of these is shown in the photograph at the left

LES SELECTIONS NOUVELLES D'HOUBIGANT



PARFUM
Festival

A NEW AND EXCLUSIVE
TECHNIQUE OF BLENDING RARE
ESSENCES . . . THIS UNUSUAL AND
LASTING PERFUME ONLY DEVELOPS
TO ITS TRUE PERFECTION A BRIEF
MOMENT AFTER IT IS APPLIED

HOUBIGANT
PARIS



DOROTHY MACKAILL

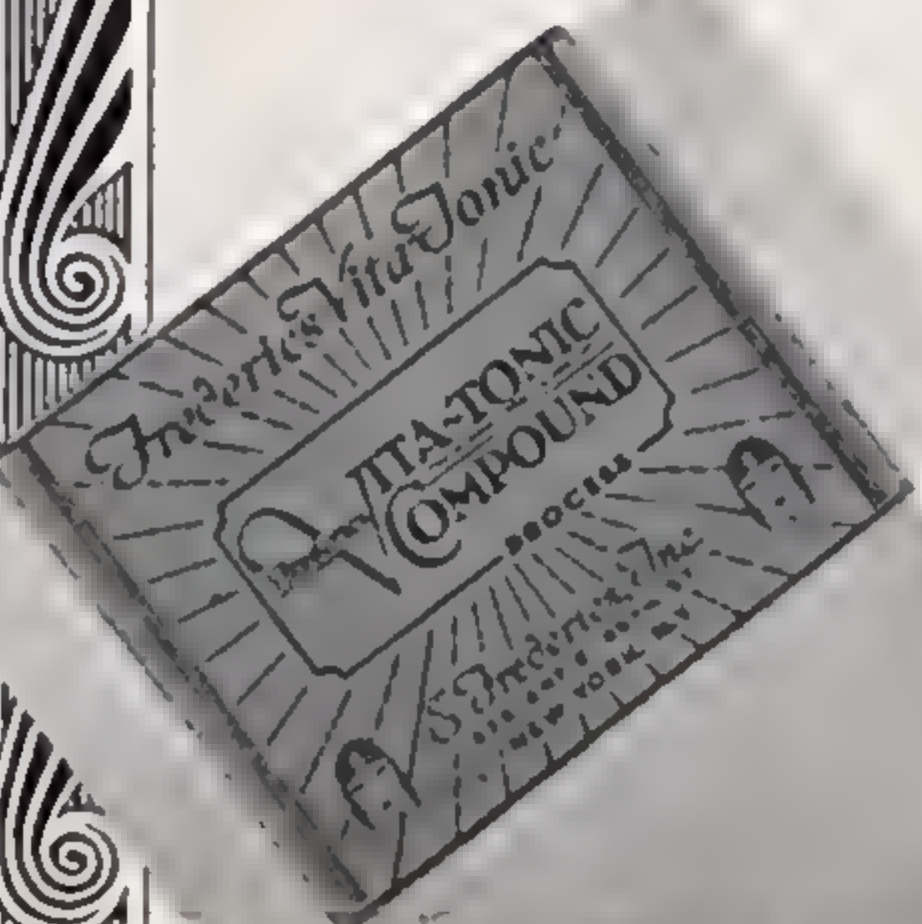
*Enjoys the Beauty
and Comfort of her*

VITA-TONIC WAVE

DOROTHY MACKAILL, whose soft, lustrous wavy hair is the subject of much admiration and not a little envy, says: "The secret of keeping my hair soft and wavy and naturally beautiful is my Frederics Vita Tonic Permanent Wave. I feel especially safe in recommending the Frederics Vita Tonic Process because I know it will not harm the delicate shade and texture of my hair".

Soft, lustrous wavy hair—the alluring beauty you've longed for, can be yours if you demand a Genuine Vita Tonic Wave. We will gladly send you a free Vita Tonic Wrapper to take with you when going for your permanent. Compare it with the wrappers used by your Hairdresser—assure yourself of getting a Genuine Vita Tonic Wave. At the same time we will send you an interesting booklet on the care of your wave and a complete list of Hairdressers in your vicinity who give Genuine Vita Tonic Permanent Waves. Write Dept. 389, E. Frederics, Inc., 235-247 East 45th St., New York, N. Y.

LOOK FOR THIS WRAPPER
Do not permit your Hairdresser to use cheap, inferior wrappers on your hair. They leave the hair in a harsh, dry and strawy condition. Don't accept such statements as "just as good" or "better"—insist on a Genuine Vita Tonic Wave.



Frederics **VITA-TONIC WAVES**

GOING TYROLIAN

(CONTINUED FROM PAGE 42)

squares. You soon sense the feeling of culture which is Munich's, and also the spirit of friendliness and informality.

Munich is not a dressy place. I don't know of a restaurant where evening clothes are necessary. You see them, of course, but not many. Visitors to Munich soon get into the informal spirit of the place, the men are more apt to wear shorts than stiff shirts. For instance, the night I saw "*Im Weissen Rössl*" ("The White Horse Inn"), there were only three couples in the huge Deutsches Theatre who were in evening dress, and they were unmistakably English or American. This show, by the way, is as expressive of the Tyrolian spirit as the Chauve Souris was of Russia—at least, the Munich production was. The stage set, a typical little Tyrolian inn, was built so that it extended into the boxes and out on to each wall. The main entrance, lobby, balconies, and boxes all displayed banners, shields, and motifs of towns and places in the Tyrol. Most of the audience was seated around tables, but even those in regular seats had steins of beer in their hands during most of the performance—a custom which, I admit, guarantees making any show seem glowing and is no slight handicap to the poor American producer who wants those who saw the play in Munich to rave as much over his Broadway production.

WHERE TO EAT

Here are some tips on Munich restaurants which may help you, if you don't know your way about. To me, there is nothing duller than having meals in your hotel, and nothing which so prevents you from getting acquainted with a town. I must be a great disappointment to the managers of hotels where I stop; the only meal I ever take in them is my meagre morning coffee and rolls.

If you want the best food in Munich (some contend it is the best in Europe) go to Walterspiel's. Let me add that when I say best, I mean "swell" in its original sense and not as now employed to mean merely "all right." This restaurant, located in the Vier Jahreszeiten Hotel, was opened only five years ago, but already the word has been passed about among connoisseurs that here is a place to conjure with. Walterspiel's won't admit having any specialties—all their dishes are such! But it is generally known that one of the things not to be missed is their cold ham, served as an hors-d'œuvre. It is Holstein ham, specially cured for the establishment. A great rack is brought to your table, sliced with ceremony, and handed to you on a wooden plate. I suggest *crevettes* and also their wonderful duck, cooked with apple. If the day is warm, with your meal you should sip "Bowlé," made of Moselle, fresh fruit, and champagne.

Another restaurant of the same high class is the Preysing Palais. It is an old residence of one of the leading families of Munich. Small, but furnished in the grand gilt Victorian manner, you sense, as you enter, the feeling that it had a glamorous past. The cuisine is quite in keeping with the distinguished atmosphere.

If you'd like a place not so elegant, nor so expensive, a place where the cuisine is excellent and served in surroundings dignified and reminiscent of pre-War German society, go to Schwarzwalders. Out of the many good things this restaurant offers, I will have to confine myself to mentioning a few. Don't fail to try the marvellous concoction made of pastry, melted cheese, and caraway-seed. These luscious bits come piping hot from the kitchen about eleven in the morning. Schwarzwalders being a wine house, it is difficult to get beer there. So if, in accordance with the Munich custom, you feel a beer accompanied by something stealing over you at high noon, go to Schwarzwalders and, taking their hot pastry under your arm, go right across the narrow street to the beer place opposite. Here, you will get marvellous white sausage, a specialty of mornings in Munich. But don't have your luncheon until two o'clock! Another bit to be remembered at this restaurant as a "*Vorspeise*" (or shall we just say hors-d'œuvre?)—cold loaf, made of chicken and *pâté de foies gras*, well stocked with truffles. This inspired dish is encased in aspic and served with a sauce containing a generous amount of orange-peel.

If you feel like going to a low-brow place, try (and here's a word to reel off to your driver) "*Bratwurstglockle*," meaning "Roasted Sausage of the Little Bell." It is a little place back of the old Cathedral, and, luckily for you, you will probably find yourself the only foreigner there. True to its name, the specialty of this restaurant is a tin dish bearing the most luscious grilled sausages and sauerkraut.

TYROLIAN FOOD

Here are the promised suggestions about Tyrolian food. One is a way of fixing up cheese, which, although it may be old to you, I have only come upon in Munich. A soft cheese, such as Camembert, Roquefort, or Gorgonzola, is mixed thoroughly with about forty per cent. of butter. To this, a generous amount of chives, chopped pickle, or olives is added. Then, all is put through a sieve. Served with pumpernickel or brown German bread, it is something to remember. And it is very good with one of these German salads: beets, apples, potatoes, and celery (shredded, not chopped), and mixed with mayonnaise. Another salad is a mixture of shredded green beans, celery, tongue, chives, and French dressing.

While on the subject of German food, a word about a German drink. No, not beer, because good beer is the hardest beverage to obtain in America. I refer to a "Bowlé," that delicious mixture of Rhine or Moselle wine, with fresh fruit and a little champagne poured in just before serving. The fruit and wine should stand on ice several hours before the "Bowlé" appears. Strawberries, raspberries, cherries, peaches, or pineapple can be used for the fruit. The beautiful part of a "Bowlé" is that you don't have to use a choice vintage, because the fruit destroys the original bouquet. (Continued on page 85)



Silver Foxes
on
CARACUL

Simply swirling with silver fox, this new three-quarter coat of baby caracul! Just what one needs to complete the long formal afternoon frock, or the ankle-length dinner dress. Observe its next-to-nothing hat and its mysterious veil, and the gloves that tuck inside the sleeve. And, particularly, the dashing swing of the lower fur achieved by clever fur tailorwork. Just one of the models of beauty and quality in Bergdorf Goodman's winter collection.

**BERGDORF
GOODMAN**

ON THE PLAZA...FIFTH AVENUE AT FIFTY-EIGHTH STREET...NEW YORK



Von Horn

How's your silhouette?



The new DETECTO LOWBOY

makes all other scales look old-fashioned! Any bathroom would be proud to own this scale with its smart underslung lines. Finished in oven-baked enamel in jade, blue, rose, black, maize, orchid, ivory or white. New low platform—less than 3 inches from the floor—cannot tip! Registers every pound up to 250. Guaranteed for 5 years.

\$ **6⁹⁵**
up

Let your mirror answer that question for you... truthfully! There . . . you see you have let your silhouette slip! But

Detecto can guide you back to your correct weight. Daily weighing on the same accurate scale is the first step toward a better figure! Get yourself a smart, new Detecto Lowboy—lower in price too, than ever before—and begin today to make over your figure. You'll soon be able to wear the most youthful of the new modes—with their quaint "cinched-in" waists and revealing hip-lines! . . . For Detecto helps you keep young!

DETECTO

WATCHES YOUR WEIGHT

The JACOBS BROS. CO., Inc.
Dept. 17, 318 Greenwich St., N. Y. C.

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 82)

and which retains its fragrance without losing its freshness. The perfume, toilet-water, and talcum and face powders are shown in the upper photograph on page 82, and there is also a lipstick that deserves special mention for the admirably smooth way that it colours the lips without drying them and for its faculty of gaining an added brightness once it is applied. The "Gemey" preparations are in smartly gotten up boxes and bottles and are to be had at moderate prices at the Hudnut salon on Fifth Avenue and at the toilet-goods counters in department shops in the larger cities.

A Glazo nail pencil has just made its début, one of those convenient bits

of manicure equipment that provide a nail white in pencil form. This pencil is coated in the familiar Glazo green and is equipped with a convenient little pencil-sharpener to keep its white "lead" always pointed for use. If you are soaking your fingertips during a home manicure, this provides a bleach and a whitener in cleansing beneath the nails, but, perhaps, the most convenient use is to have it available in the hand-bag or dressing-table or office drawer, when it can be used in a moment and adds a whitening touch to its quick cleansing properties. The new pencil whitener is available in the many shops where the Glazo products are sold.

GOING TYROLIAN

(CONTINUED FROM PAGE 84)

You will, or should, go into Austria, probably to Salzburg or Innsbruck. If the latter, I suggest that you go from Munich and stop en route at one of the most enchanting villages in the world, Mittenwald. There are several little hotels where you can put up for the night, all equally *gemütlich*. The toy-like houses with their picture-painted façades, usually with ecclesiastical subjects, look too good to be true. You expect any minute that a moving-picture director will pop out with megaphone in hand, shouting directions to the picturesque peasants standing about in full Bavarian regalia.

If you are in search of winter sports, the real Mecca for them in the Tyrol is at Partenkirchen-Garmisch, about two hours from Munich. It is the Saint Moritz of the Bavarian Alps, with plenty of hotels, inns, and cafés—a gay little town in the winter months.

Salzburg has been well publicized in the past few years by the great Reinhardt, and by our own Morris Gest, Rosamond Pinchot, and Anita Loos. I would like to say a word, however, about the Oesterreichische Hof, a hotel less well known than "The de l'Europe," but very delightful. Many of the performers from the Festival stay there, and, although it is in the centre of the town, if you ask for a room on the river side you will find it quiet (except for the rush of the falls which, to me, is a lullaby), and you will have an absorbing view. Also, you will save money which you can toss about in the coffee-house next door, a place where the literati gather and talk until all hours. And the coffee in Salzburg is grand! Even guests at Max Reinhardt's Schloss say they have to come to town to get a good cup of coffee. Reinhardt himself admits this, although he experiments with the best brands in the world.

Those who go often to Salzburg will probably look with scorn at a restaurant called "Saint Peter's Keller." I admit that it is the type of place which is so picturesque that it looks almost tricky and, therefore, abounds with tourists. Nevertheless, it is worth seeing and going there for one meal. I also suggest another typical tourist stunt—going to the restaurant which

hangs on the very edge of the mountain that rises sheer above the streets of Salzburg. You reach it by a lift, and, because the food is not any too good, you can go there for tea.

Although it seems to be the thing to do, taking a Schloss in the Tyrol is not for most of us in this year of depression, despite the fact that Austria is comparatively cheap. Certainly, it costs less to lease a Schloss than a country house in England or a shooting-box in Scotland. But if you find yourself "schlossless" and can't even wangle an invitation from a friend who has one for the season, take heart, for here is the next best thing to do if not a better thing.

One of the most famous of all Tyrolian castles is Burg Finstergrün, a two-hour motor trip (which is the only way you can reach it) from Radstadt, which, in turn, is one and a half hours from Salzburg. The schloss and many acres of surrounding land are owned by Countess Szapary. Like most wealthy Viennese, the War left this Gräfin with very little money and with a huge castle on her hands. Her friends in Vienna and Budapest asked if they could not come to Burg Finstergrün as paying guests, and a friend in England, Miss Isabel Du Cane, said she would "inspect" those in England who might want to visit the Schloss. It is to Miss Du Cane that you should write, in case you want to go to Countess Szapary's. It is difficult to get in, as she can accommodate only twenty-seven people. Your best chance is in June or September.

Miss Du Cane seats every one for each meal, changing people about so that they become acquainted more quickly. Even though the place is simple and you wear shorts all day for your fishing, climbing, or tennis, guests at the Schloss always dress for dinner. There's a real air about the place, a very fascinating one. It is well worth while to try to book yourself up for a few days—but you really ought to spend a week at Burg Finstergrün if you are to get into the real spirit of the place. It's here you go Tyrolian so hard you feel as though you were born to wear flowered braces, feathered hats, and leather shorts.



COLDS

make handkerchiefs revolting!

for your own sake and that of others

**adopt KLEENEX
disposable tissues**



HERE'S a remarkable thing about Kleenex. Those who use it regularly, invariably report: "A handkerchief seems perfectly disgusting to me now."

So it will be with you. Habit has blinded you to the actual condition of your handkerchief. You've gone on, year after year, carrying handkerchiefs that would horrify you if you could see them as does the scientist.

Scientific tests show a single use during colds may pour 240,000 germs into your handkerchief. A handkerchief used several times was tested, and found to contain *over 4,000,000 disease germs!*

Constant self-infection from handkerchiefs

Think of the careless way in which you handle these dangerous germs. You carry them to your mouth and nose again and again.

Self-infection is bound to result. Small wonder colds hang on and on! The wonder is that serious complications do not develop *more* frequently in families where the old-time handkerchief habit still prevails.

Now we ask you to try Kleenex for one week. Use each tissue just once, then destroy it. Compare the clothlike texture with the softest of old linen handkerchiefs. Free yourself, for this trial week, from handkerchief washing.

Then try to go back to handkerchiefs. Like so many others, you will find your handkerchief "perfectly disgusting." You will want to destroy it after using, as you have learned to do with Kleenex.

Try other uses, too

Those skilled in beauty care pronounce Kleenex superior to all other methods for removing face creams. Kleenex is made from finest rayon-cellulose, and is so soft, so downy, that it cannot stretch or irritate the skin. It is far more absorbent than cotton or linen and so has unique power to absorb impurities from the pores, along with cleansing cream.

Mothers will find Kleenex a great aid in caring for babies. Indeed, you'll find a score of uses for these handy tissues.

Because of the nationwide popularity of Kleenex, it is now available in all drug, dry goods and department stores.

What's In your handkerchief?



Bacteriological tests show that handkerchiefs used by persons having colds may contain the following dangerous organisms: Staphylococci, Streptococci, Pneumococci, and Catarrhales.

**KLEENEX Disposable
TISSUES**

KLEENEX COMPANY,
Lake Michigan Building,
Chicago, Illinois.

Please send free trial supply of Kleenex.



V-11

Name _____

Street _____

City _____ State _____

In Canada, address: 330 Bay Street, Toronto, Ont.

Dirty handkerchiefs are a menace to society!

To use and to admire

Your towels, your hosiery, your garments—all these things that accumulate—put them in the Pannier.

How convenient! Every day you need it for so many different things.

And what luxurious colors! Blue, green, yellow, peach, old rose, orchid, ecru—all the desired shades in keeping with modern color trends.

Of true Whitney construction,



the Pannier is unusually strong. Its smooth, carefully finished interior cannot injure the sheerest fabric.

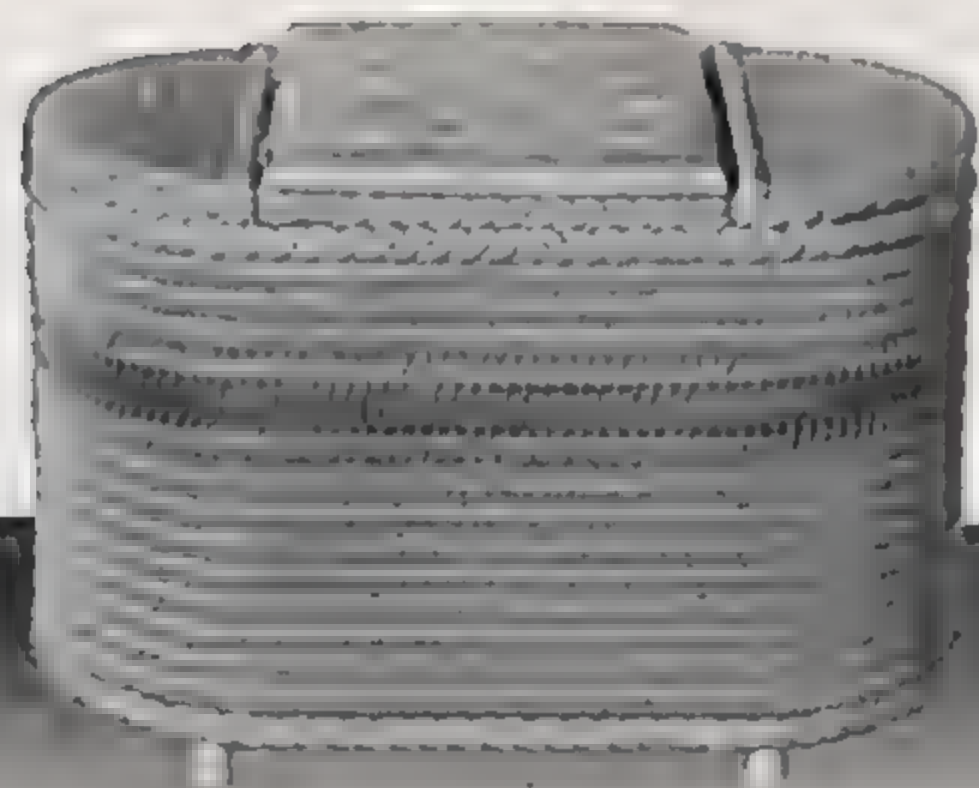
Select the style and color that suits your bath ensemble. See it at the smart department and furniture stores in all the large cities.



The PANNIER A smart clothes hamper

F. A. WHITNEY CARRIAGE CO.
LEOMINSTER, MASS.

Makers of the famous Whitney Baby Carriages



THE NEW MODELS RIGHT ABOUT FACE



5825

S3536

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S3537

SHOWN ALSO ON PAGE 77



S3539

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SHOWN ALSO ON PAGE 78



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S3538

SHOWN ALSO ON PAGE 78

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5823

DESIGNS FOR PRACTICAL DRESSMAKING

IN HONOR OF A GREAT SPORTSMAN . . . GORHAM'S NEW

"Shamrock V"

Noted yacht owners are selecting this new sterling



In tribute to that gallant sportsman, Sir Thomas Lipton, Gorham's new sterling bears the name Shamrock V.

Clean, spirited beauty, perfect poise and balance, give this new pattern rare distinction. It celebrates Gorham's one hundredth anniversary, and has won instant recognition.

Already, on fleet and sumptuous yachts, Shamrock V is the chosen silver service.

Mr. H. Edward Manville is using it on board his beautifully appointed "Hi-Esmaro," the 215-foot sea-going yacht on which royal guests have been so brilliantly received.

On Mr. William B. Leeds' long, lean "Flying Fox," on Mr. Julian F. Detmer's "Florence," dropping anchor at Bar Harbor or cutting the blue waters of southern seas, on Mr. A. M.

Andrews' stately "Sialia"—in all these sea-homes of magnificent splendor Shamrock V adds its utter grace to entertaining.

It has delicate richness of design in harmony with the most advanced feeling in decoration. Its freshly lovely beauty is as charming in simple interiors as amid the splendors of great wealth.

Your jeweler has Shamrock V now, flat ware and the rich hollow ware that goes with it. Do stop in and see it. He can also show you the many other superb patterns that have made Gorham the finest name in Sterling.

THE PRICE of the brilliant new Shamrock V is the lowest in history for Gorham Sterling. *Six teaspoons, for example, cost only \$6.00.* Only the recent drop in the price of silver bullion makes this possible, and such low prices may never recur. Now is the time to invest in Gorham for your lasting satisfaction or for splendid gifts.



The cream soup spoon, individual salad fork and butter spreader—shown here in two-thirds actual size—illustrate the aristocracy of Shamrock V—its loveliness of swift, clean line.



MR. MANVILLE'S "Hi-Esmaro" riding at anchor in one of the most dazzling of the world's gay harbors—at Monte Carlo. On this famous yacht Shamrock V Sterling graces sparkling hospitality.

Gorham

1831 • A CENTURY OF LEADERSHIP • 1931

For Christmas Giving . . . no more flattering remembrance can be chosen than Gorham Sterling. A piece of hollow ware, a salad set, a serving spoon or knife—these are only a few of the beautiful gifts your jeweler will show you at this year's astonishingly low prices.





There's a "last word" even in gaiters . .

Women *do* like to have the last word, especially in clothes! Smart women know there's a last word even in gaiters . . and that word is "Firestone." Look for the identifying "F" shield that stands for Firestone — a snug fit, a trim ankle, and the ultimate in gaiter styling.

The Puritan (in the foreground) is this year's model, without any fastening — it slips on like a rubber. The 3-Snap and Concealed Slide Fastener are also in high favor. All three are light as a feather, made in the new basket-weave pattern attuned to fall fabrics . . in brown or black. Send for folder showing the season's smart styles in rubber footwear for all the family.

Firestone Footwear Co., Boston, Mass.

Firestone

FOOTWEAR

"Reigns when it rains"

Listen to "The Voice of
Firestone" Every Mon-
day Evening over NBC
National Network



The Mark
of Quality

FOOTWEAR PROTECTION FOR ALL THE FAMILY

Copyright 1931, Firestone Footwear Company.

SETTLING IN SENLIS

(CONTINUED FROM PAGE 63)

promising her a commission if she would find us a house; in particular, one we had seen and wanted badly. The agent had told us unfeelingly that it was impossible either to buy or rent it. The proprietress of the antique shop—"Au Bon Vieux Temps"—knew that, if we bought the house, we would buy much furniture from her as well. So at last came a letter saying the affair might be arranged.

The news came the day before we sailed for America, perhaps never to return. "L" was absorbed in the final agonies of getting a whole family with dogs under way. I hired a motor and went to see the house. It was a small house, but big enough—just, and no more. There was a pretty façade, simple, but conceived by some long-dead architect with good taste. The windows were ten feet high and nicely proportioned, with small panes and a good deal of the original (which none can now imitate) pale, water-coloured glass still intact. The rooms had high ceilings and were not too small. In one bedroom, there was a whole boiserie with an alcove for a bed; and in most of the rooms were beautiful old panels and doors. The garden was small, but looked across the river marshes towards the forest, so that one had miraculously at the same time the sense of a walled garden and of open country. The river itself was completely hidden from view by sheds and wash-houses.

FURTHER DIFFICULTIES

The house was run as a clean, respectable boarding-house by the Widow Jarry and was owned by the spinster sisters Manchérons, the eldest eighty-six and the youngest seventy-two. There were immense difficulties. The sisters were suspicious of anything strange, modern, or foreign, but it was possible that they would rent the house with certain restrictions.

We left the affair in the hands of our lawyer, engaged an architect, in case things went well, and sailed, leaving the rest to Providence. And, in due time, the house became ours on a long lease. The Widow Jarry's lease was bought off, and the architect was set to work.

Two years later, we saw the house again, I for the second time and "L" for the first. The heating and plumbing had been finished, the stable made into a garage, the sheds and all but one wash-house removed. But the garden was desolation, and the interior of the house confusion! We installed ourselves at the Hôtel du Grand Cerf and spent every day at the house until it and the garden were finished. Gradually, we began to see light. The plaster dried, the rooms were painted. In record time, they tell me, weary and chronically angry, and with an enormous command of French abuse, we moved into the house.

The decorating and furnishing of the house were fun. We had no set plan. We were completely free from the rule of "period." We fitted things in as we felt they had to be fitted. The rooms grew up quite naturally, one thing depending on another.

The salon, for instance, has one big window on the river and a window

and door on the terrace and garden. The room is not square, but irregular, so the rug could not be rectangular. We went to Boiceau's in Paris and ordered a round rug, with a lemon-yellow background and a design of big white flowers. After that, everything had to be thought of in relation to the rug. We found a chintz for the curtains, lemon-yellow with a formal design of brown and tan. That started us with grey walls and a chair and sofa covered in brown. After a mysterious French delay, the *tapissier* told us with unconcealed delight (it was not his chintz, so he was quite naturally pleased) that there was no more to be had of that particular chintz, that it had, in fact, been discontinued forever. Followed a crisis, wherein not only no lemon chintz was to be found in all Europe or the world, but no chintz of any kind of yellow save a series in mustard tones. So we decided to have white glazed chintz with big lemon grosgrain ruffles and tie-backs. This made the brown-covered furniture look bulky and hard. It had to be recovered with green flowered chintz slip-covers. The big looped-up curtains suddenly gave the room an 1830 aspect, so we bought a huge 1830 mirror. This mirror had been hurled, and not too surprisingly, out of the Château of Compiègne by Napoleon III., no less. It was hung on the wall opposite the garden, and, as you walk from the outdoors towards the room, you see the whole garden reflected.

Then presented itself the problem of the gramophone. In all its horror, it simply dominated the room. Years ago, "L" had painted a screen, with a bright green background and bright flowers. Draped around the gramophone in a corner of the salon, it quite concealed it.

But we had made a new room. From a place of quiet dignity and a certain French dimness, it became alive with French colour and an actual part of the garden which lay outside. Everything now had to be clear and definite. Quickly, we had the grey walls painted white and had a mirror made of plain glass without a frame, which covered the entire space of wall above the mantel. The effect was marvellous. The 1931 mirror and the 1830 mirror looked at each other in surprise. We thought of throwing the poor old Compiègne mirror out again. But we are getting used to the partnership—we even like it—and so I suppose one's tastes degenerate.

BEGUILING INCONGRUITIES

There are so many incongruities in the room. The Directoire lustre, the little white porcelain Empire Virgin standing on the Louis XV. *barbière*, the Louis XV. mantel under the 1931 mirror, the Louis XIII. bench, the funny little gilt chair somewhere between Empire and Louis Philippe, the big overstuffed English sofa and the modern rug. The room might have been started two hundred years ago, things added and things taken away with each generation—as if the room had grown up in a family whose ideas had changed a little as the years went on. (Continued on page 92)

**You can
fool yourself but
you can't fool
BAD
BREATH**



Hours of gargling wasted while bad breath lingers on

3 out of 4 gargled uselessly until this new discovery arrived to conquer bad breath (halitosis*)

If you want to check bad breath due to unhygienic mouth conditions, don't simply try to cover up breath odors with the odor of a mouth wash. You must destroy the germs that cause it. These germs are present in mouth irritations, in fermenting food particles, and on coated tongues. To destroy them get an antiseptic that kills germs the way *you* use it.

Now,—the way you probably use an antiseptic, if you use it as surveys show 3 out of 4 people do, is to add water before gargling. And there's the hitch. When you add the usual amounts of water to most mouth washes, they cannot and do not give the germ-killing result you should expect and demand from your antiseptic. In plain words—**THEY FAIL TO KILL GERMS.**

A new discovery

Now there is a new and revolutionary antiseptic that does kill germs when mixed with water. Its name is Pepsodent Antiseptic. It is unlike any other on the market. You can mix it with one or two times its own volume of water,—always according to taste,—and it still kills germs in 10 seconds†. It is from 3 to 11 times‡ more power-

ful in killing germs than other leading mouth antiseptics, depending upon which one you have been using. Yet Pepsodent Antiseptic is so safe that it can be used full strength without the slightest irritation to sensitive mouth tissues.

Immediately after using Pepsodent Antiseptic, 95% of germs on mouth surfaces are destroyed. Two hours later, the number of germs is still reduced by 75%. And that's why Pepsodent Antiseptic checks bad breath 1 to 2 hours‡ longer than other leading antiseptics.

\$3 worth for \$1

To kill germs—most antiseptics must be used full strength. So to mix them with water is a waste of money.

Pepsodent Antiseptic can be mixed with twice its own volume of water. That means every \$1 bottle does what 3 bottles of other antiseptics do. Goes 3 times as far—you get \$3 worth for \$1.

Over 50 different uses

Checking bad breath is only one use for this remarkable antiseptic. There are scores of other uses. Some are listed on this page. Learn to rely

on Pepsodent Antiseptic whenever a safe, effective germ-killing agent is required. Keep it in the home. Take it with you when you are traveling.

Again we say: Quit being good to germs. They've laughed at you long enough. Play safe. Buy an antiseptic that really kills germs when diluted. Remember: You can fool yourself but you can't fool the germs.

Some of the 50 different uses for this modern Antiseptic

Throat Irritation	Mouth Irritation
Checks Under-arm	Colds in Head
Body Odors	Mosquito, Chigger
Bad Breath	Bites
Cold Sores	Artificial Teeth
Canker Sores	Minor Cuts
After-Shaving	Voice Hoarseness
Minor Burns	Blisters
Athlete's Foot	Poison Ivy, Oak
After Extractions	Loose Dandruff
(Pulling Teeth)	Tired, Aching Feet

‡Based on laboratory tests.

Pepsodent Antiseptic

New Standard Dictionary Definition:
*Halitosis—a malodorous condition of the breath.



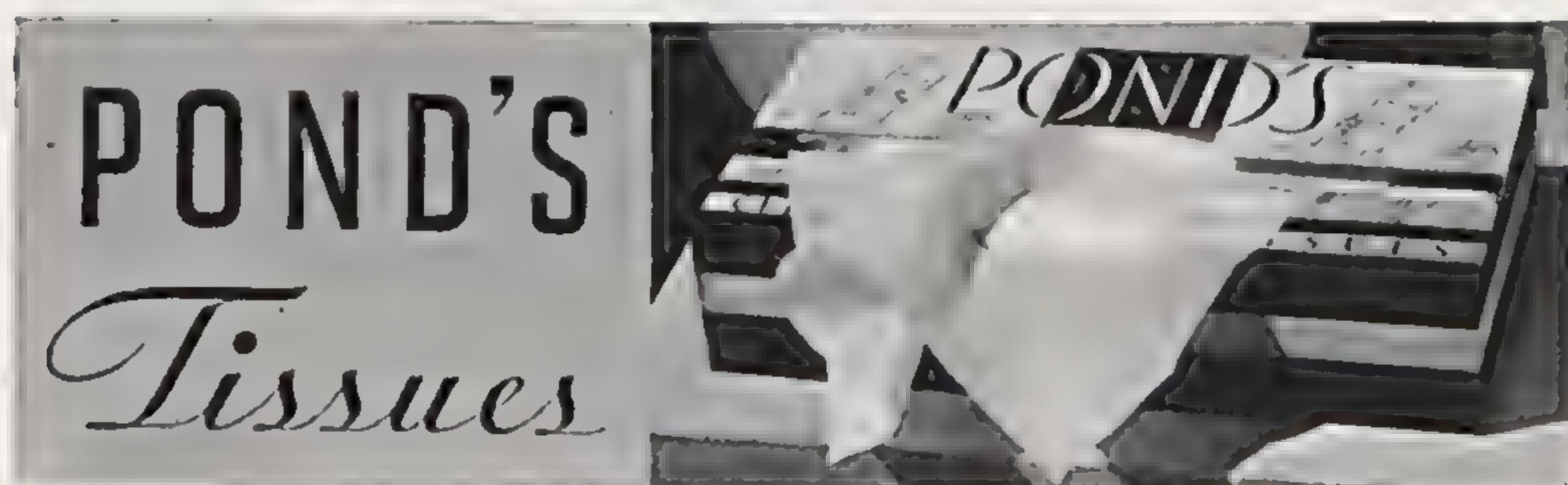
"The best way to remove cold cream we ever found"
say **THE COUNTESS HOWE** *and her*
daughter **LADY GEORGIANA CURZON**

AN EASY WAY to bring your skin a clearer, fresher beauty... use Pond's Tissues to remove cold cream. For they are *softer* and so much more absorbent that they *blot up* the cream more quickly, more completely... and with it every trace of soot and grime, powder and make-up that might otherwise clog the pores and mar the perfect beauty of your complexion.... They leave the skin immaculately cleansed, exquisitely clear and fresh.

AN EASY WAY to guard against risk of reinfection when you have a cold... use Pond's Tissues for handkerchiefs. All the wise moderns are

doing it nowadays. Old-fashioned handkerchiefs, used repeatedly, spread germs... these *softer*, soothing Tissues are used just once and discarded. Doctors and nurses recommend them. They are wonderful for children. And the Tissues cost less than sending ordinary handkerchiefs to the laundry.

USE POND'S TISSUES, too, about the house, to protect your fingers from unpleasant tasks. In bathroom, nursery, kitchen, always have them handy. For traveling and for motoring and camping trips, Pond's Tissues are a convenience and an economy. White or peach.



CHECK OFFER: ☐ FREE sample of Pond's Tissues.
☐ For 10¢ enclosed samples of Pond's Tissues, Freshener and famous Two Creams.

Pond's Extract Co., Dept. L, 110T Hudson St., N.Y.C.

Name _____ Street _____

City _____ State _____

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SETTLING IN SENLIS

(CONTINUED FROM PAGE 90)

We bought most of our furniture in Senlis while waiting for the house to be finished. Every day, excursions were made to Madame Henry's and Madame Brisset's of Au Bon Vieux Temps, until we knew every piece of furniture, every stick in each place. The prices here are far, far lower than Paris. The most expensive piece of furniture we own cost eighteen hundred francs, and the things are likely to be quite genuine.

The garden presented even greater difficulties than the house. Abandoned for years, it had reached a state of utter desolation under the dumping and trampling of hobnail boots for nine long months. Only two things remained which could be of use, a double row of ancient linden-trees and a semicircular hedge of lilacs grown scraggly from lack of pruning. The ground sloped steeply and unevenly towards the river, and the house itself was lower than the garden, separated from it by a strip of stone-paved terrace. Also, it was the middle of March before it was possible to do anything with it. Certainly, it appeared hopeless, and the problems increased upon investigation, for part of the soil was "filled-in" soil, made up of ashes, old plaster, and broken bottles.

THE BEGINNING OF A GARDEN

"L," who has always been an "Amateur du jardin," and "G," who was a strong and able assistant, bought wheelbarrows, shovels, and picks and with the aid of a mason arranged a series of tiny terraces leading up from the level of the river to the highest level of the garden. Where it was possible, wide stretches of grass were left. Truck-loads of beet-root earth were bought, and truck-loads of cinders and broken bottles were carted away. In time, what had been a shapeless mass of trampled clay emerged as the foundation of a garden, in orderly steps and terraces. Trellises were built and put in place, and the first plantings made.

A perennial border—indeed, anything beyond set beds of geraniums or begonias—is something which the French gardener or horticulturist can not imagine. He does not understand riots of flowers. Most perennials, he has never heard of. It became necessary to raise one's own plants, and, for the first season at any rate, annuals had to be the backbone. From the local horticulturist, a few delphiniums, phlox, and perennial poppies were bought and transplanted at a great risk at the wrong season. Dozens of roses and wistaria were put in place, and a few shrubs—again, out of season. But even that did not make a garden filled with flowers from May to December.

The plants had to be raised, and then arose the problem of where to raise them. A peep over the high back wall offered a solution. Behind us lay a beautiful small "potager," stretching along the river, facing south, its walls covered with grapevines. In the centre stood an ancient chapel, abandoned for more than a hundred years—a chapel used during the Middle Ages in time of siege by

those who lived outside the walls of Senlis. It was a gardener's paradise, from the point of view of exposure, protection, and soil. In it grew neat rows of fruit-trees to provide shade for tender seedlings and plants which preferred shade. Ancient pear-trees pressed neatly against the walls of the ancient chapel. At the end, there were attached to the chapel a sacristy, which would make a perfect garden house, and a tiny park shaded by linden-trees. On the river side, there was a low wall, covered with ivy.

We had to have it, and again only energy and persistence were equal to the problem. The owner came from Senlis, but lived in Nice, and, as this was his last bit of property in Senlis, he would not, for sentiment's sake, sell it. Also, the proprietor had given it in perpetuity to two old family servants, as their "fromage" after years of honest service. This time, it was Monsieur Gentil, architect, who acted as a go-between. It cost more than it was worth, but it had to be had. The old servants, rather pleased to get rid of it and be able to sit quietly at home, without doing any hard work, were bought off generously, and one radiant morning the gate between the two gardens was thrown open, and it became part of our property.

The sacristy was cleaned and whitewashed. Two truck-loads of rubbish were removed. The little park became a pretty playground for the children, with sand-box and gymnasium. One of the prettiest playgrounds in the world. The niche behind the sacristy became a yard for rabbits and pigeons.

Then came the question of flowers. The annuals had precedent. Nasturtiums and candytuft and calendulas were seeded, annual larkspur, viscaria, saponaria, marigolds, star of the veldt, nigella, jacksonia, jacobaea, phlox drummondii, and countless others. Experiments were made with new seeds to discover what would grow best. There seemed to be a blessing of fertility on that garden. Every seed came up. Every plant flourished. From the middle of May, all through the summer, the garden, in terrace after terrace of flowers, was in full glory.

A NOVELTY IN SENLIS

It was a new kind of garden in the town of Senlis, used only to rather staid and formal beds, and it has created astonishment and admiration. It is the first time that any one has ever made a garden here which was a mass of flowers all tangled, blooming on and on throughout the summer. On Sundays, strangers come to stand on the bridge across the Nonnette and admire it. It meant eight and nine hours of work a day during many weeks, but, in the end, labour was rewarded. In the soft, damp climate of the Ile de France, strange and exotic annuals from India, China, California, and Mexico have flourished in a riot of flowers.

The garden and the house are, in a sense, one. Every room opens directly upon the terrace. The house turns its back upon the street and smiles on the garden. One scarcely knows where house ends (Continued on page 96)



Piquant Personality

Snuggled in furs
Against the sweep
Of crisp
October winds . . .
She thrills
At the surging might
Of fighting teams
Below.

• You'd know, of course,
Her preference
For gay, exotic things,
For personalities

• As piquant
As her own.
She much prefers

• Clicquot Sec.
It's different . . .
Decidedly distinctive
Among so many ginger ales.

Delightfully so!
Dry, oh, very dry,
And lively . . .
Keen as the fall air . . .
Tangy as Autumn . . .
Satisfying as a touchdown.
Drink up, then!
A toast to victory . . .
Here's how!

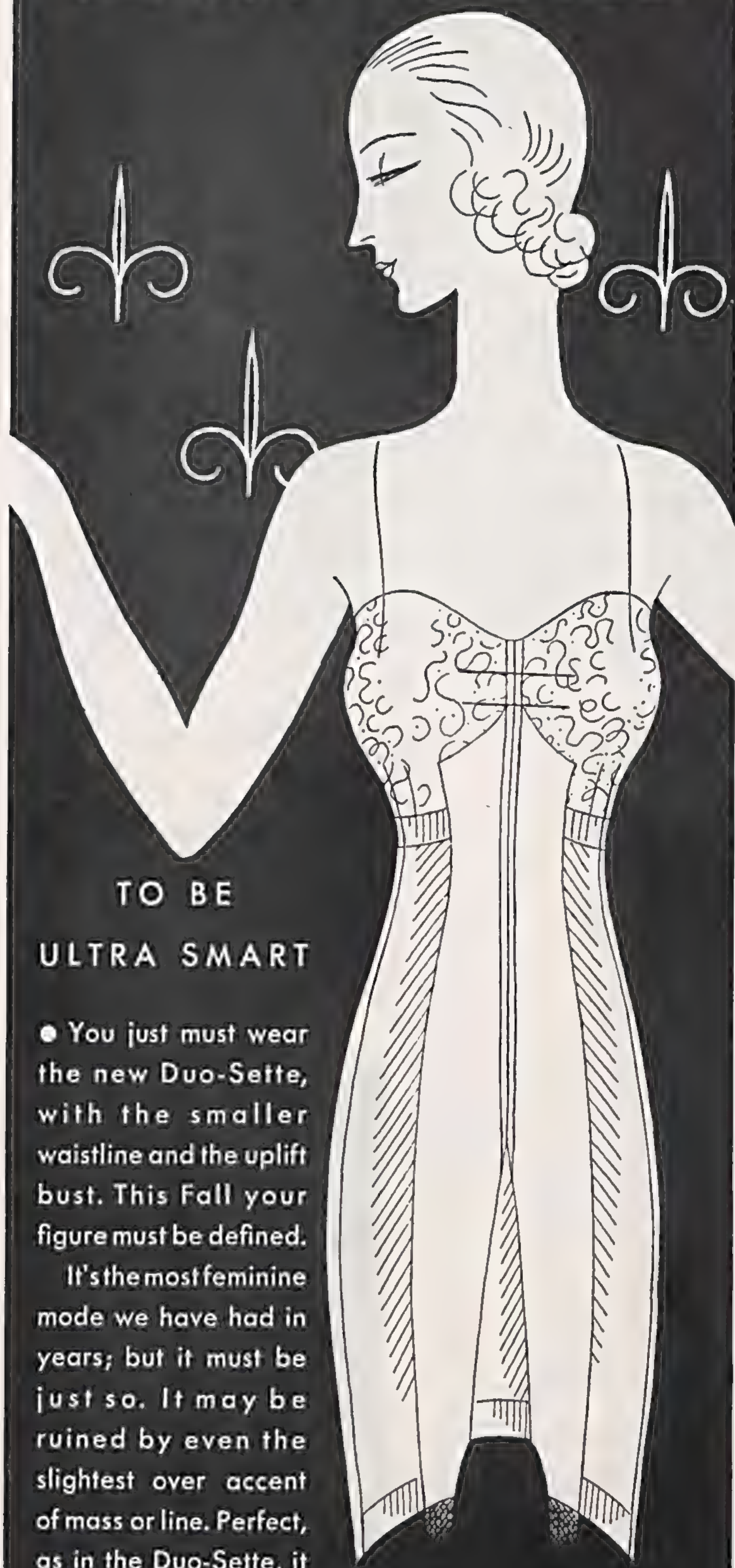


Clicquot Club

SEC

The Ginger Ale with Piquant Personality

Duo-Sette



TO BE
ULTRA SMART

• You just must wear the new Duo-Sette, with the smaller waistline and the uplift bust. This Fall your figure must be defined.

It's the most feminine mode we have had in years; but it must be just so. It may be ruined by even the slightest over accent of mass or line. Perfect, as in the Duo-Sette, it is irresistible.

The Duo-Sette may be purchased in all smart shops.

Lily of France

1115 BROADWAY, NEW YORK CITY

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 59)

The blouse was of fine white jersey, with a lovely mesh filet yoke.

• Bustles—defunct to these many years—are rearing back again. Lanky young things, who can stand this charming upholstery, should see the one on a paralyzing wine-red moire dress at Atkins—on Fifty-Seventh Street. A little cascade juts out just below the very deep décolletage, which gives a delightful figure, seen in profile. The neck-line is square in front and in back, the body of the dress clings like glue, and the skirt flares softly. There's a glorious wrap that you must hear about, at this same shop—an ankle-length black velvet one that swallows you up from head to foot and has a deep cape, bordered with white fox, which you sling over your shoulder in desperado fashion. A luscious shade of blue-green is responsible for another exciting dress. All kinds of intricate cutting that I don't understand make it cling and flare in just the right places. In front, there is a deep V neck-line, but in back came a surprise. Low on the décolletage appeared two revers, faced with a paler green crêpe, that made you look very trim. If I've given you the impression that Atkins is a stronghold of evening clothes only, I am not true to my trust. This shop has wonderful day and sports clothes, too.

• Mr. Emmett Joyce is a young man who has dressed many of our Best People and Leading Theatrical Heroines for I forget how long. You may not recognize his name right off, but that's because he has stood among that shadowy group of American designers whose clothes reached you only through a few select shops. Now, with the opening of his own retail establishment, on West Fifty-Sixth Street, another dressmaker with an AAA-rating can be added to your list. Not only does Mr. Joyce know how to design, but he knows how to import and how to translate imported models to fit American climates and figures. The clothes in his current collection leave no doubt about his genius on all three scores. Very dramatic were a white satin dress with a deep fox fur hem swishing about your ankles; Mainbocher's sheath dress of sheer black crêpe with a satin chou on one hip—a dress that has—on my word of honour—only one seam! Then, there was a grand cinema outfit including a thin black velvet dress and short jacket collared with fox and a hair-exposing net hat with ostrich stitched flat on the seams. Oh, but yes, hats are shown here, too. You can't think of a costume separately from a hat in this Day and Age. I wish I had more space to rant on about the Patou white evening dress with a pocket, the important long velvet coat with silver fox, the Patou ankle-length brown velvet afternoon dress, but I'd be doing a poor job of reporting if I skipped over the day clothes. And the day clothes don't deserve skipping—especially that Worth dress of a new velvet that looks like duvetine, "bagheera," with its babyish yoke of sheer muslin, and several other little black crêpe day dresses with angelic touches of lingerie and slim lines.

• All you globe-trotting novelists, poets, author-explorers, and such who have fat royalty checks coming your way—here is a de luxe portable typewriter and fitted case that literally puts a desk in a nutshell. No larger than the rank and file of portable cases, this super-invention holds not only the new Remington, noiseless, portable typewriter—but every device any stumbling writer can pray for—ink and pencil eraser, scissors, magnifying-glass, paste case, clip box, pen, pencil, file for manuscript or letter-paper, and a multivider to do all the tricks of dividing, multiplying, and subscribing. And did I or did I not say that this beautiful thing is of pig-skin or cowhide and grand enough to keep company with the most superior luggage? You get it at Abercrombie and Fitch.

• No self-respecting girl can go through the winter without a pair of barefoot evening sandals—the kind with just a snaffle or two over the toes and less than half of that on the heels. You can thank me for unearthing a gem of a pair—at the French Bootery—consisting of silver-lined soles, spike heels, the minimum amount of straps, and those stubby French toes that make a 6 pass for a 4. Another clever crêpe moire dancing pump at this shop had its great open spaces filled in with a mesh of rhinestones. The same pump in black, minus the rhinestones, was piped in gold and makes a nice dinner-pump. Incidentally, this place is one to remember if price is an object to you. The address is Madison Avenue near Fifty-Seventh Street. Yes, it's the same French Bootery that was down on Fiftieth Street; it has quite recently moved up to this grand new modern salon.

• I suppose you're running yourself ragged these days looking for evening clothes—what with the winter whirl about to begin. Let me help you. Take down this address. J. J. Jonas on East Fifty-Sixth Street. There are dresses in this establishment that will crack any male detachment. Schiaparelli did one, of an entirely new very crinkly white crêpe, that swirls around you sparsely and has a gigantic red velvet sash ending in a huge bow and trailing streamers in back. The crowning stroke of all is the puff-sleeved jacket of red velvet that just meets the sash—in fact, is cut away slightly in back to let the bow jut through. Another, with the unmistakable Vionnet imprint, is of pale blue satin with the whole back pulled into a delicious bow. These bows in back are a sort of concession to the bustle and are divine on fledglings in the social stream. Not quite so débutantish is Patou's beige satin ensemble. The gown has one of the new bathing-strap décolletages, a torso that emphasizes just the right places, and a subtly flared skirt. It's the reversible jacket, however, that causes the excitement. On one side, it is of beige satin, with a kolinsky collar. On the other, the upper half is of dark brown velvet, the lower beige satin, so that, worn on this side, it appears you have on a brown velvet bolero. Dark brown, of course, is a social lion (Continued on page 96)

The Smoker's Friend



BOST TOOTH PASTE

*New and Original
Discovery of*

Wm. Dale Bost, P.D., Ph.C.

HERE is a tooth paste made specifically for the smoker and proud so to announce itself—the final blend of enjoyment for the millions of men and women deriving daily pleasure from their cigars and cigarettes. In originating it, Dr. Bost was alert to the fact that he was dealing with the world's greatest army of epicures, experts in taste and sticklers for refinement.

A TUBE of Bost Tooth Paste on the bath-room shelf is an invitation—like the shadow of climbing roses on the morning curtains—brings a vision of what a glorious day can produce.

No more like the tooth pastes of the day that has gone than your cigarette is like an old cob pipe.

Made primarily for smokers, because people do smoke—an original modernist prescription of a chemist who knows every secret and every pretense of the dental cream world.

With mild, harmless ingredients, innocent as milk or fruit juices—removes tobacco stain, cleans the mouth healthfully, and leaves a lingering sweetness of breath—clear respiration which stimulates one for the duties and pleasures of the day.

And a bouquet flavor that is very individual.

BOST, Inc.

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In the jade-and-coral tube at chemists and department stores.

Pinehurst Hats

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SALLY

The modified angle that smart women have found most becoming is illustrated in this softly rolled felt hat with quills introduced in a new manner.

DARTMOUTH

This brimmed felt that follows the up-on-the-left and down-on-the-right lines of the new mode has a shallow tucked crown.



SIZES RANGING FROM 6½ to 8 (20½" to 24½")

Pinehurst Hats are sold by these and other leading stores
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PHILLIPS BURGER & SIMPSON.....Birmingham, Ala.
W.M. FILENE'S SONS CO.....Boston, Mass.
ADAM MELDRUM & ANDERSON.....Buffalo, N. Y.
THE JOHN SHILLITO CO.....Cincinnati, Ohio
THE MAY CO.....Cleveland, Ohio
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DENVER DRY GOODS CO.....Denver, Colo.
THE J. L. HUDSON CO.....Detroit, Mich.
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LORDS, INC.....Evanston, Ill.
HENRY FISHER HAT SHOP.....Greensburg, Pa.
H. P. WASSON CO.....Indianapolis, Ind.
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LOVEMAN, BERGER & TEITELBAUM.....Nashville, Tenn.
KRESGE DEPARTMENT STORE.....Newark, N. J.
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SETTLING IN SENLIS

(CONTINUED FROM PAGE 92)

and garden begins. Six days out of seven, one has breakfast, lunch, and dinner on the main terrace, which descends directly into the river and is walled in by masses of geranium, petunia, and oleander and covered by a green-striped awning.

There is no professional gardener. But the children's garden and playground are all linden shade and flowers, and the "potager" is now full up with

plants for next year. Out of a desert, a small paradise has been created. Next year, it will be more beautiful, and the years after better still, and so on until the lease on the house is finished. Who knows what will happen then? We may stay on, or we may move to another. In any case, we shall have left something behind and had all the fun of making something out of nothing.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 94)

these evenings. And if you're dining at home or at large, consider the Patou copy of dark brown crêpe with a necklace décolletage. Goupy's black dress with the yards of ruching on the hem and Mainbocher's white satin dress are two others I'd like to describe, but a girl has to stop somewhere, so why don't you put on your hat and coat and go up to Jonas's. Did I neglect to say the prices are mercifully sensible? They are.

• More Romance—that's what this country needs—thinks some one. Whereupon he or she ups and invents a "romantic" handkerchief, so-called (this is the way my evil mind figures it out) because its fifteen-inch square radius could never be overlooked if left behind in the interests of romance. You can have it of linen or chiffon, depending upon whether recruited for day or night duty. Also nice to weep into picturesquely is another new handkerchief—of linen mesh. Franklin Simon has both.

• Overgrown, out-size wool scarfs—as you know if you renewed your subscription to Vogue—are going to be very smart worn sore-throat fashion this winter—not unlike those mufflers seen on hard-bitten New Englanders in dead winter. Two of the most enormous ones on Manhattan are at W. A. McLaughlin's on Fifth Avenue—the second floor, please. They're more than two yards long and made of a ribbed wool as soft as peach-down. One was in blue plaid, the other in two shades of green—but other combinations are on their way, they said. The McLaughlins know their wools—whether in scarfs or dresses. Probably, it's because I'm a crank on fabrics that I liked so many of their dresses. One, of a delicious red, drawn-thread wool, has a surplice line, black buttons, and a scarf. Another, of sheer brown wool, has a punch-work yoke (all done by hand, yes sir), a nice diagonal cut, and slightly leg-o'-mutton sleeves. Hand-knit sports suits are another specialty of this house—and they're uncommonly fine.

• Tracking down perfect hats for the older woman is the life-work of Carryl Weiss, on East Sixty-Fifth Street. She's a specialist on the subject, and, if you'll put your head in her hands, this season, you'll never live to regret it. She knows just how far to go with the dips and tilts of Napoleon the Third's

empress and exactly where to draw the line between too-young and too-old. And she will put before your eyes more new hat fabrics than you believed existed—soft, smart fabrics that are more sympathetic to grey hair than the ubiquitous felt. Uncut velvet is one of these new fabrics—a ribbed material less formal than cut velvet. Miss Weiss had a Patou hat of it, with a draped crown and a brim dipped slightly over one eye. Another hat, which I at first thought was of caracal fur, turned out to be of a braid that looks like caracal. The hat was a charming tricorne, with a microscopic black-and-white feather knob. The soft and flattering chenille made another vastly becoming hat; a glowing maroon velvet formed a small turban with two bows veering rather high on the left side. A braided felt combined with plain felt proved new and amusing, and a soft brown soleil tam by Mado was terribly flattering. Many of them sat rather well on my tousled head, so I can guarantee their youthfulness.

• A few last rites before this page is put to bed: The game phobia has two new additions: "Solo-Bridge" and "Cross-Word Lotto." The former puts before you a set of baffling bridge problems to work out (solutions being given, but no fair looking first) and a clever board with metal clips instead of cards to play the hands. The "Cross-Word Lotto" game allows you to run a race with your erudite friends in formulating cross-word puzzles or permits you to build up difficult ones by yourself. Both games may be found at Lewis and Conger.

• Neat little girls who are sick unto death of having their clothes slide off of hangers and crouch in a wrinkled heap on the closet floor can bring about a remarkable reform with the Murray hanger—a double-pronged wooden hanger with a simple clip at each end that makes clothes-slipping impossible. You can buy them in a set of four in a gift box at Lewis and Conger.

• To file for future reference—all you who will go to Placid, Saint Moritz, or Quebec later on—there's a fur-lined pair of suede gloves down at Macy's that reach clear to your elbow. Pull them over your skating sweater or driving jacket, tuck them up under your large-sleeved coat, and laugh in the teeth of cold weather.



Presenting the newest Triple Vanity interpretation of Houbigant, premier creator of Make-Up and Perfume requisites for the purse . . . gold-toned; decorated with modernistic designs in French Enamel; fitted with Compact Powder, Rouge and Lipstick

HOUBIGANT

PARIS



HOUBIGANT COMPACTS retain the fine texture, the smooth-spreading and adherent qualities of loose powder, because they are loose powder, compressed by an exclusive process. The rubbing of the puff will instantly revert them to loose form. Refills are 50c. . . . ROUGE COMPACTS in six shades, include the new tones "Mat" (medium) and "Moderne" (raspberry) Refills are 50c.





The fine tradition of quality is beautifully expressed in this charming coat of Sable Brown one of the very important new shades of the season, found, as usual, exclusively in Forstmann Woolens. Good stores everywhere are again emphasizing the supremacy of Forstmann Woolens because, more than ever, fine fabrics and deep, rich colors are the very essence of the mode.

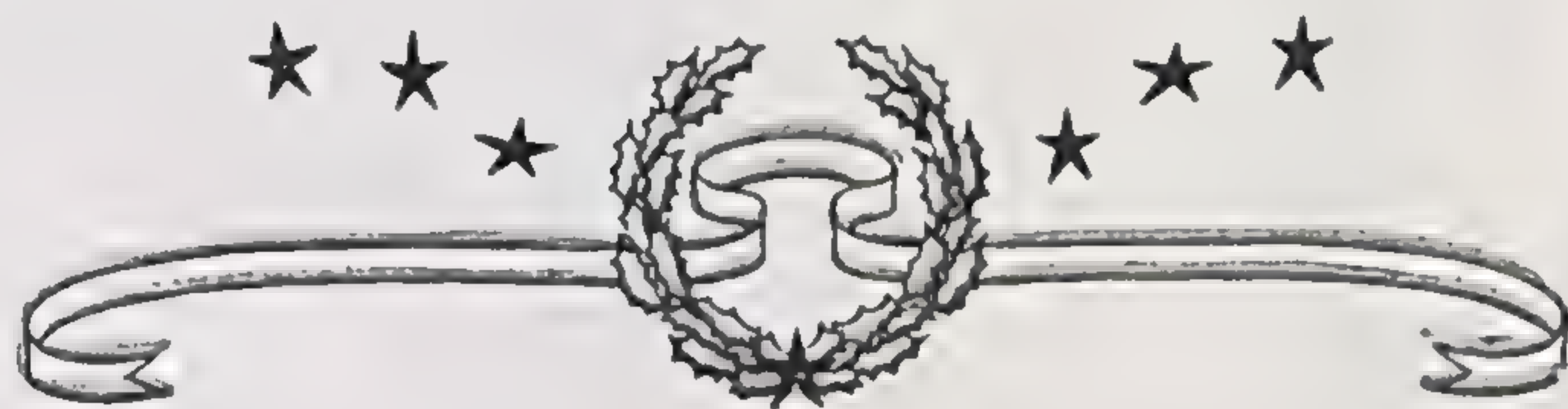
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WOOLENS

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This Christmas . . . Greeting Cards by Crane!



A BEAUTIFUL, creative collection, you will note . . . and one which mirrors varying moods and fancies. Crane's Greeting Cards range from the very modern to the quaintly old-fashioned. You may have dignity, if you wish; or sophistication; or the beauty of a religious theme. And to all these new and graceful designs, Crane's fine papers form a pleasing background. The tinting of the Crane Greeting

Cards has been done by hand. Many of the cards are already engraved, but there are many others on which space has been left for a personal message. Crane's Greeting Cards, you will be interested to find, are priced from fifteen cents upward. They may be engraved at your order. They are being shown wherever fine greeting cards are sold. Eaton, Crane & Pike Company, Pittsfield, Massachusetts.

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Crane's

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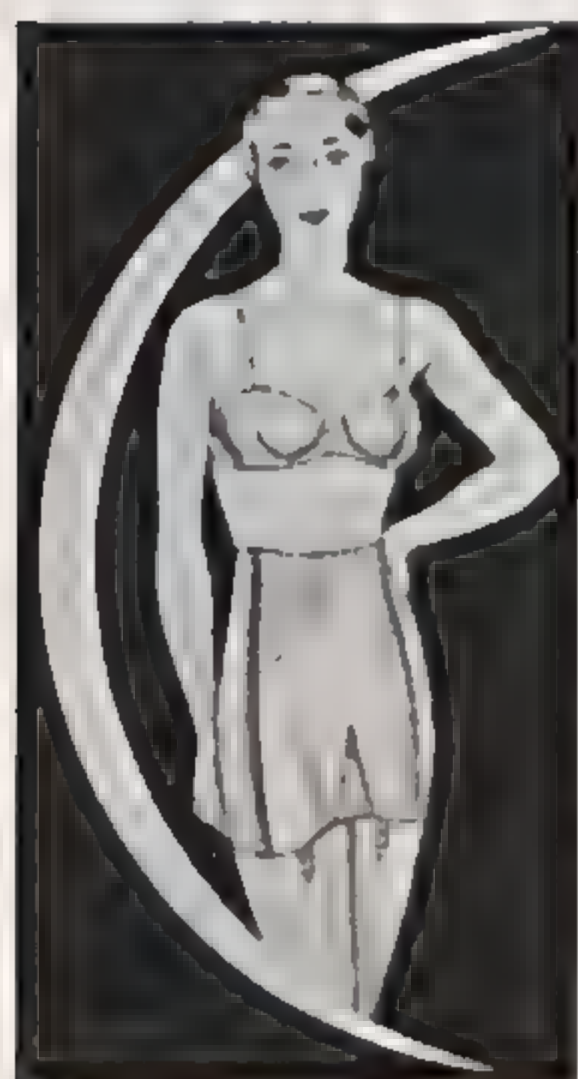


Maiden Form's slender figure uplift "Gree-shen" in peach net, crepe de Chine or Alencon lace. The waist-accenting Maiden Form girdle is of brocaded moire, boned front and back.



Above: This slenderizing uplift, the "Maiden Form Double Support", has invisible inner pockets, milanese bust and satin band. Side-lacing semi step-in of rayon satin effectively silms waist and hips.

Below: "New Moon". Maiden Form's sensational uplift. Seamless design makes it invisible beneath the sheerest frock. Shown in tea-rose lace. With "New Moon" Girdle, a peach batiste model.



"Magic Moulding by Maiden Form!"

There is magic indeed in the way these sheer bits of silk and lace correctly support your figure. The exacting fashion of today makes it imperative that you wear the perfect foundation. Bust, waist and hips must be moulded so that your figure presents one rhythmic curve of loveliness. Effortlessly Maiden Form accomplishes this magic. That is why so many women have turned to Maiden Form for the disciplined moulding the new frocks demand. You too can select the perfect foundation for "there is a Maiden Form for every type of figure".

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GIRDLES CARTER BELTS

Maiden Form has a host of imitators. Accept no substitute. Insist on the Maiden Form-Trade Mark label.

PAINLESS DIETING

(CONTINUED FROM PAGE 71)

Suppose, for example, you wished to give your luncheon guests a delicious lunch within dietary restrictions. You would probably have to exceed your own number of calories for that particular meal (which you can make up for in the next one to follow), but you can provide an excellent non-fattening luncheon, such as this one.

A DIET LUNCHEON MENU

Vegetable Hors-d'œuvres
Bouillon or Consommé Barsch
Gluten Crisps
Lamb Fillets en Brochette, Watercress
Moulded Spinach Ring
Frozen and Fresh Fruit Compote
Café Noir

VEGETABLE HORS-D'ŒUVRES

The vegetable hors-d'œuvres include celery hearts with vinaigrette dressing; a raw vegetable mélange of grated carrots, red and white cabbage, green pepper, radishes, and finely chopped endive marinated in diet French dressing, drained and mixed with a tablespoonful of horseradish; asparagus tips in diet mayonnaise that has previously been thinned with a little lemon-juice and vinegar; artichoke hearts; slices of tomato with cucumber rings.

In preparing the hors-d'œuvres, the various ingredients should be marinated in diet French dressing, or a very simple dressing may be prepared by adding Worcestershire sauce, dry mustard, and minced onion to vinegar. This is improved with a dash of tarragon. The diet French dressing together with diet mayonnaise are given at the end of these recipes.

CONSOMMÉ BARSCH

The Consommé Barsch (this is Polish, not the Russian Bortsch) may be a trifle richer than the ordinary consommé, but, if it is allowed to become very cold, every particle of fat is removed, and it is clarified, the food value will not be much in excess of diet consommé. Incidentally, it is delicious. For the benefit of the exact, a recipe for beef bouillon is also given, and the gluten crisps are excellent with either.

A duck is seasoned well with salt and pepper and placed in a large kettle. It is covered with cold water and the juice of four large beets. This is brought to a boil, skimmed, and two pounds of round or top sirloin of beef, two large onions, two leeks, a bunch of celery, and three cloves are added. This should be covered and cooked very slowly. It is then cooled, and all the fat is removed. The bouillon is clarified with egg whites.

GLUTEN CRISPS

Gluten bread is cut into paper-thin slices and dried in a slow oven until the moisture is thoroughly evaporated.

BEEF BOUILLON

Six pounds of lean beef (shin is very good) are cut in one-inch cubes. These are heated in a frying-pan, and one-third of them are seared. The remaining cubes are placed with a marrow-bone in a kettle, covered with water, and allowed to stand for thirty

minutes to draw out the juices. The browned meat is added, and the bouillon is brought to the boiling-point. Then it is cooked very slowly, keeping below the boiling-point for five or six hours. One-half teaspoonful of peppercorns, six cloves, one-half bay-leaf, a sprig of thyme, and one of marjoram, a small bouquet of parsley, salt, and one cupful each of diced carrot, turnip, and celery, together with an onion, are added. This is cooked one hour longer, strained, and cooled. All fat is removed, and the bouillon is clarified with egg whites.

"KORSE"

The edges are cut from four or five pieces of zwieback and grated very fine. A piece of butter the size of a walnut is added and mashed with a fork to soften, mixing well with the zwieback. A beaten egg is stirred in, and the mixture is dropped from the edge of a spoon in tiny dumplings into the soup. The butter may be omitted by very determined dieters.

LAMB FILLETS EN BROCHETTE

The lamb chops should be of uniform size. The bones are removed, and the chop is shaped into circular filets. They are wiped with a damp cloth and rubbed lightly with a clove of garlic. A mixture of lemon-juice and mineral oil—about four tablespoonfuls of each—is poured over them and left to marinate in the refrigerator for one hour. The lamb is drained and run through skewers, alternating with mushroom caps, and broiled. These are served with a garnish of watercress.

MOULDED SPINACH RING

A peck of spinach is washed, picked over, and cooked. It is drained very thoroughly and chopped, and seasoned with salt, pepper, and a little tarragon. The spinach is pressed into a buttered border mould and kept warm until it is ready to serve. It is removed to a hot platter, and a head of cauliflower that has been cooked intact is placed in the centre. A little lemon-juice added to the water in which the cauliflower is cooked will preserve its whiteness. The top of the cauliflower is sprinkled with paprika.

SPINACH TIMBALES

The spinach is forced through a purée strainer. Two whole eggs and one egg yolk beaten slightly and seasoned with salt and pepper are added. Buttered timbale moulds are filled two-thirds full, placed in a pan of hot water, covered with buttered paper, and baked fifteen minutes. The moulds may be garnished with hard-boiled eggs, cut in cross sections or fancy shapes, and put in the moulds before the spinach.

FROZEN AND FRESH FRUIT COUPE

A tin of peaches, pears, or apricots is buried in salt and ice for four hours. Fresh fruit is diced—oranges, grapefruit, (Continued on page 104)



“Treasure”
Solid Silver

Sterling 925/1000 Fine



The
WILLIAM and MARY
Style



GIFTS of lovely Sterling

A Few Suggestions

- Spoons for Six, . . . \$ 7.00
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... have always been deemed most worthy to mark life's high occasions. As an ultimate heirloom for the growing daughter on her birthday...as a remembrance to the society bride...for that all-important anniversary...or on Christmas day (soon approaching), the William and Mary Style in "Treasure" Solid Silver makes the very happiest of gifts.

Here is silver of unusual charm and imperishable beauty that will reflect the discerning taste and gracious thoughtfulness of the giver throughout all the years to come. The cost of such a royal gift fortunately may be as modest or as lavish as the occasion suggests. Whether it is a single tea spoon at \$1.35 or a five-piece tea set with tray at \$625.00, the same good taste will always be notable . . . *At your jeweler's.*

ROGERS, LUNT & BOWLEN COMPANY
Silversmiths Dept. A-6 Greenfield, Massachusetts

*To You . . . wherever you
offers new, short treatments for*



KATHLEEN MARY QUINLAN, *photographed by Baron DeMeyer, Paris, September, 1931*

KATHLEEN MARY QUINLAN is a Stylist in Beauty, a genius in the diagnosis of skin problems. She originated the Face Pack, has made a special study of preparations for the eyes and was the first Beauty Specialist to give Eye Treatments. Hers was the first Liquid Skin Cleanser.

In her new series of treatments, which you may now effectively follow in your own home, she

offers you the cumulative triumphs of years of careful, scientific work. She says of them:

"My treatments are first of all—workable. Each of my preparations has been created to meet some definite need arising in my salon experience.

"My results with the women who have used my Preparations and followed my Methods have been amazing successes. It is a fact that the faces of

my older clients, who have clung to my supervision over a period of years, are more exquisitely youthful, more beautifully contoured, than those of many a young woman less than thirty who has given her skin only ordinary care.

"They are—and you may be, too—living testimonials to the knowledge and infinite personal care which I have put so earnestly in my work."

live.... Kathleen Mary Quinlan

home care of the skin

You may live three hundred or even three thousand miles from Fifth Avenue and never set foot in my Salon. In spite of this, I can help you to keep your skin clear, wrinkle-free and radiant.

My system of home care is so uniquely simple, you can follow it easily. Each treatment requires only two preparations, yet it is scientifically complete.

For you, I have devised two short treatments which, I believe, every skin needs daily. For special, faulty skin conditions I have developed a wonderfully effective series of corrective treatments based directly on my salon methods, which have had incredible success for years.

Choose and follow the treatments your skin needs, and each day will mark an improvement—will bring you closer to youth and loveliness.

Kathleen Mary Quinlan



My Treatment for Complete Cleansing: For this I use a light oil cream which dissolves dirt and impurities. But this is not enough. It must then be followed with a liquid stimulant which increases pore activity and removes the last trace of oil and gathered impurities. The two preparations in this treatment are Quinlan Cleansing Cream and Quinlan Skin Stimulant.

My Treatment for Scientific Nourishing and Firming: I replace the vital oils of the skin with a rich, nutrient cream, removing the surplus carefully and closing the pores with an astringent. The two preparations in this treatment are Special Texture Cream and Violet Astringent.

If you will follow these two Cleansing and Nourishing Treatments now, drastic corrective measures will not be necessary in later years.



My Treatment for Double Chin and Sagging Muscles: To firm the drooping contours of the face, I have developed a pungent, penetrative oil which wonderfully stimulates and strengthens relaxed muscles. For the loose, flabby skin under the chin, I have made a cream which magically shrinks the tissues and rapidly banishes that withered, crêpy appearance. For this treatment use Persian Muscle Oil and Astringent Cream. This is one of my most successful treatments.



My Treatment for Blackheads and Enlarged Pores: This unpleasant condition is easily cleared up with an antiseptic liquid which dissolves the blackheads and permits their complete removal without bruising. After this I use a greaseless astringent cream which reduces and refines the pores. This treatment is comprised of Blackhead Lotion and Pore Cream.



My Circulation Treatment: This is for the skin left sallow and lifeless by fatigue or months of summer exposure. First, I arouse and tone the circulation with a special revitalizing cream. This is followed with an exquisite flower and herb oil which restores the natural oils to your skin and leaves it re-satinized. For this treatment—Stimulating Cream and Facial Oil.

All my Salon preparations—together with explicit treatment booklets for home care of your skin—will be found at the better stores. Or you may write to my Salon—655 Fifth Avenue, New York.



LONG ISLAND AUTUMN

(CONTINUED FROM PAGE 67)

What, you haven't heard about the Tower game? Shame. You are sitting amid a large company at dinner, and you are all calling for diversion. Very well, the Tower game. Imagine that you are to be sent into an imaginary tower, where you must stay for the rest of your life. In it, you will find two occupants, chosen by the dinner-party, but, since the tower only accommodates two in all, you must choose which you will keep with you in your confinement. Each subsequent (and imaginary) six months, a new visitor comes, and, when his or her name is hurled at you by the others, you must decide whether you will have him or stick to your present guest. That night at the McAdoos, Fred Astaire kept Bea Lillie in his tower for seven and a half years, only giving her up for perfection in the shape of Harpo Marx.

The Marshall Fields gave a party one night for none other than a Mr. Gary Coper of Hollywood, a town in California. It was a small party, but there were so many extra men that all the women felt that they were back in débutante days, as they were being cut in on at every other step! When the guests arrived, they found, in an ante-room just off the entrance, an amusing and heterogeneous collection of odds and ends "to dress up in." This reminds me of one of the most successful parties that has ever been given—it was in Venice, two years ago, when Mr. and Mrs. Cole Porter had the Palazzo Rizzonica, and the guests were provided unexpectedly at the front door with costumes made entirely of paper.

LONG ISLAND GAETIES

And then, there was that strange costume party in Roslyn that was held in a tent, a party with six hosts and as many hostesses as a Broadway dance-hall. Even with all these to assume the responsibility of the party, further first-class aid arrived in the form of Mr. Cass Canfield and a whole carload of guests, who took over all the functions of the evening, while Mr. and Mrs. Oliver James and Mr. Maitland and endless others milled madly about trying to diagnose one another's costumes. Soldier, sailor, tinker, tailor!

The William Delanos' party combined young and old, and, for that very reason, perhaps, was one of the best of the early autumn parties on Long Island. It was given in honour of their niece, Miss Dorothea McIlvaine, so all the gayest of the little débutantes, like Teenie Baker and Betsy Jay, were there in their brand-new, first-season party dresses. The Kermit Roosevelts were there too, Mrs. James Burden, Edith Gray, Mary Canfield, Stark Young, and Bobby Sherwood, who has written the new Alfred Lunt—Lynn Fontanne play. After dinner, a most amazing mind-reader, an Egyptian, performed, reading as if by magic exactly what was written on slips of paper, in his hand. There was dancing afterwards, with marvellous music.

Another niece, Evelyn Smith, was given a beautiful send-off by her aunt, Mrs. Charles Rumsey, at the Sands Point Casino. "Come in overalls" read

the invitation, and the overalls turned out to be everything from full dress to sailormen's dungarees. Helen Gibson wore a divine pair of white satin pants pulled on over her white evening dress. Champagne flowed like water, but it was significant that—as at the McCann party—, there was not sight, sound, nor whiff of gin, whisky, or any other form of intoxicating or non-intoxicating beverage.

DÉBUTANTE PARTIES

How can I omit the gaities of the McCann début? It was given at the Oyster Bay estate of the former Helena Woolworth (who could blame the orchestra for bursting into "Ten Cents A Dance?"). Over the floored tennis-court, there was a solid ceiling of blue balloons, and more along the sides, and in the air, and all over everything. Millions of blue balloons. Suddenly, a man in an Ed Wynn cart drawn by a harnessed seal drove around the floor, and the place rocked with laughter. Three men acrobats and a woman acrobat threw one another around in the middle of the dance floor with such ferocity as to keep breaths drawn and hearts beating, among the people watching from the edge of the floor. When it was time for supper, there were menus with a large choice of what you wanted to eat—so much nicer than creamed-chicken-only-and-you'll-eat-it-and-like-it!

At this party, you could go out to the pool and sit in deck chairs or drape yourself on a sofa and listen to a weepy Hawaiian orchestra. The girl that the party was about, Helena McCann, wore white—and so should all good little débutantes, at least at their own parties, no matter how they may yearn for black satin dripping with sequins.

One of the young girls who will bear watching, if you want to know which girls are assured of a big success this season, is Whitney Bourne. At the McCann party, she wore a divine white satin evening dress with the most intoxicating lei made of geraniums, a grand idea and one that I remember reading about in Vogue a little while ago. When it was time to go, your car was called by wireless, an extraordinary process by which the caller had only to whisper into a microphone, and your name and car number were broadcast all over the parking place.

I could say more of débutante parties. I could tell about the Thieriot dance, in a huge marquee lit with white lanterns and blue electric lights, something, I would guess, like Heaven. Supper was served outside under a ceiling of exactly nothing at all but the stars provided by Nature. Or I could tell about the Fred Allen party, which went on indoors, or at least the dancing did, while the grounds were lit up fantastically and beautifully with search-lights that threw their beams straight up into the leaves of the trees. Playing for dancing was none other than Markel's orchestra, the same as that which in days of my own débutante year made my partners say "Swell music"—and it's as good as ever. In the dining-room was a Hungarian orchestra playing Viennese waltzes fast (Continued on page 104)



*This one little word
solves a problem so big*
“Strathmore”

There are so many things that a bride-to-be must know about the paper for her wedding announcements. There is so much to know about paper beauty, paper quality, paper perfection. But fortunately here is a guide. Say "Strathmore" and you will be assured of the most correct, the most beautiful of wedding invitations and announcements. They are known everywhere for excellence—because they are Strathmore.

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IDENTIFY THESE EYES!



It ought to be easy, for their owner is the acknowledged comedy queen of the talking pictures. 5 ft., 5 in. tall, she weighs 138 lbs., has light hair and hazel eyes. Name below*.

safely relieves irritated eyes

To eyes irritated by over-use, late hours, crying, motoring, or exposure to sun, wind and dust, **Murine** affords safe and immediate relief. Easily applied with its combination bottle stopper and eye dropper, it instantly ends the burning feeling and soon clears up any blood-shot condition. 60c. Try it!

* Louise Fazenda

MURINE
FOR YOUR
EYES

Keep Fit! Reduce with the "SEAT OF HEALTH"

It's great to be healthy! It's great to be fit! You can be fit. You can be healthy. The Seat of Health offers you every advantage of a gym and you use it in the privacy of your own home. You will find exercising with the Seat of Health lots of fun. You will enjoy a workout with the Seat of Health because it is not tiresome. It doesn't use up a lot of energy and you can spare five to fifteen minutes a day to keep fit this perfect way.



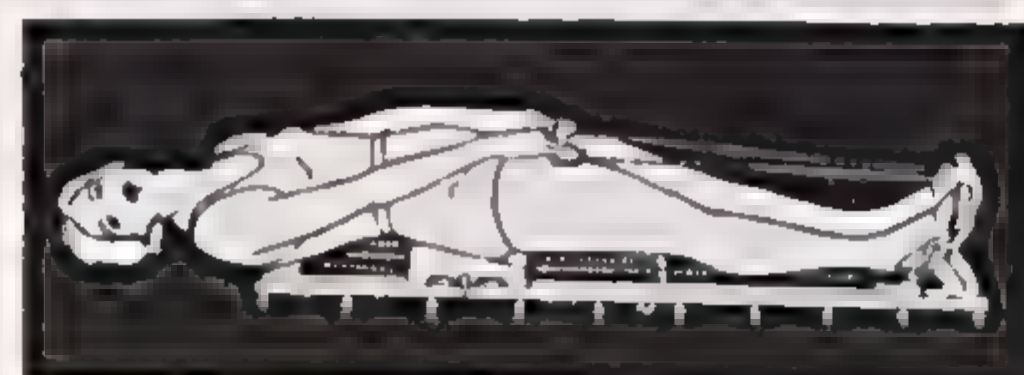
Builds up and reduces hips and legs.



Quickly and easily wears away a corpulent waistline by inducing increased circulation.



A marvelous abdominal and chest exerciser.

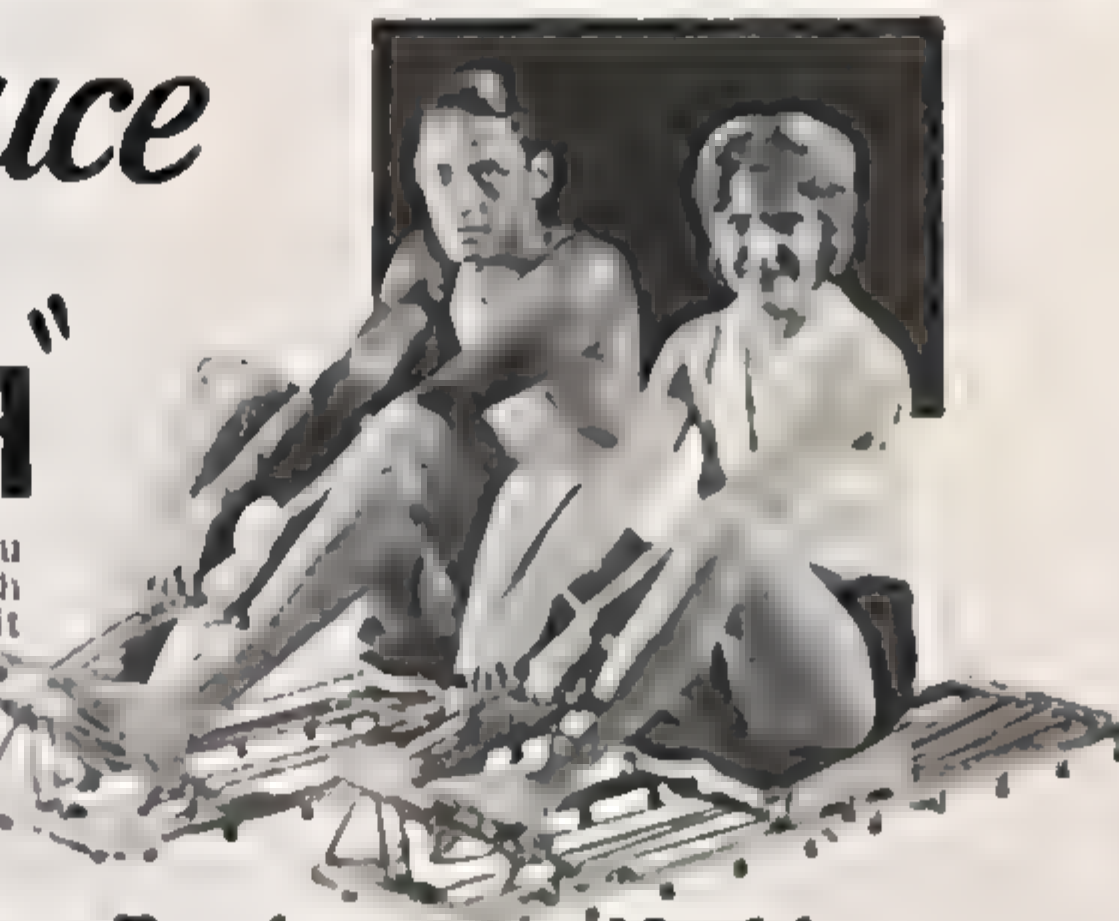


Sluggishness, tiredness and excess flesh quickly disappear with only 5 minutes a day.

More Than a Rowing Machine

The "Seat of Health" is indeed more than a rowing machine. It permits you to reduce in spots—to easily wear away superfluous flesh, just where you want to see it disappear. Then again if you want to build up a body of strong, healthy tissue, the "Seat of Health" can be used as a wall exerciser so as to develop arms, legs and chest or wherever you require development—that's why many of the theatrical stars use the "Seat of Health". It is just what they require so that they can control their weight and be in shape for their professional contract demands. The "Seat of Health" is a masterpiece of engineering skill, a machine you will pride in owning and exhibiting to your friends. Made of all aluminum, highly polished with beautiful finish.

The "Seat of Health" gives new energy and zest for each day's business and social task. Stimulates sluggish circulation, wakes lazy colon, helps bowels and is a wonderful corrective for constipation and digestive disorders. It reduces only the parts you desire.



FREE Courses Assure QUICK-EASY-RESULTS

Besides offering you the finest rowing machine man has ever created, we include, without extra cost, complete courses which are a true short-cut to a perfect body and perfect health. YOUR CHOICE OF THESE: THREE COURSES: 1. Health building. 2. Reducing. 3. Physical development. These instructions used with the "Seat of Health" insure greatest and quickest results without fatigue, diet, pills or other unnatural aids.

Send Coupon for Description

We invite you to secure all the facts about the "Seat of Health" which we will send free and without obligation. May we send you the complete description, also our booklet: "Health Building Facts"? Sign coupon and they are yours free for the asking.

Folds up in Suitcase



Health Developing
Apparatus Co., Inc.
Dept. 2911-S,
1 Park Place, New York, N. Y.

Please send complete "Health Building Facts" and information about the "SEAT OF HEALTH". This does not obligate me in any way whatsoever.

Name.....

Address.....

The Penalty of GRAY HAIR

Gray hair—age—slipping. All these unpleasant ideas seem to go together. Yet, it is not at all necessary. Gray Hair often comes to a young head and people who have it are neither old nor incapable. But how often you hear people say, "Why, she has gray hair!" and—she is on the shelf.

This penalty need no longer handicap the woman who uses Canute Water. This is a clear, spring-like water, of wonderful properties which actually restore hair to its original girlhood color. No complicated "color plan"; no danger of getting brunette shade when your hair is blonde. Not only the one kind but the one bottle is enough. It really is surprising what successful, youthifying results it gives.

Apply Canute Water yourself, in the privacy of your own home. Many women in town are doing the same thing; they simply do not mention it. You need not mention it either. Just buy a bottle from any good druggist—and get rid of the "age penalty" in gray hair. Canute Water is so safe, so scientific and sure that your dealer knows it will satisfy you; if not, he will refund your money. Sold and recommended by leading drug and department stores everywhere—or write The Canute Co., Milwaukee, Wis.

NEW WAY

to be forever
rid of all
unsightly
hair . . .



GELEX

Plastique

*The cream that becomes
a film and gently lifts
out the hair!*

Good news for every woman who wants to rid herself quickly, easily, and safely of all unsightly hair from face, limbs or underarm—right from the roots! Gelex Inc., in conjunction with one of America's largest corporations, has perfected this miracle after months of research.

You have only to spread on Gelex Plastique. In a few minutes it dries to a thin, tough film, which you simply and easily lift off. Out comes every hair from its root. So much quicker and easier than former methods, and so much more efficient than surface removal, for Gelex Plastique leaves no hair in the follicle—and when the follicle has eventually closed up, the hair can grow no more.

Gelex Plastique is sold at department stores. Or send the coupon today.

GELEX, Inc., 11 West 42nd St.
New York, N. Y.
Please send me illustrated booklet giving all
the facts on removing superfluous hair with
Gelex Plastique.

Name.....

Address.....11-V

PAINLESS DIETING

(CONTINUED FROM PAGE 98)

BAKED OMELET

The whites and yolks of four eggs are separated. The whites are beaten with the addition of a little salt until stiff. The yolks are beaten until thick and folded into the whites. A very little butter is melted in an omelet pan, and the egg mixture is poured in and cooked until it just begins to set around the edges. The omelet is placed in a 350 degree oven and cooked until the centre of the omelet is firm. This omelet can be filled with Spanish sauce, asparagus tips, mushrooms, tomatoes, or chicken giblets.

DIET FRENCH DRESSING

$\frac{1}{8}$ Cupful mineral oil $\frac{3}{4}$ Cupful vinegar
Salt, pepper, cayenne, paprika
 $\frac{1}{4}$ Grain saccharin

As in any French dressing, the bowl may be rubbed with a clove of garlic, or a little minced or grated onion added. Worcestershire, tomato catsup, or other favourite seasonings may be added. Delicious ripe tomatoes, with all their vitamin value, soaked in this dressing, accompanied by gluten toast with a suspicion of butter, provide an adequate luncheon in themselves.

DIET MAYONNAISE

The yolk of one egg is beaten, and salt, pepper, paprika, and mustard to taste are added. Three cupfuls of mineral oil are beaten in very slowly. From time to time, the mixture should be thinned with the juice of half a lemon and two tablespoonfuls of vinegar.

melon, peaches, apples, cherries (any combination of fruits in season other than bananas and grapes) and left to stand in their own juice. A small amount of saccharin may be added, as in all cases where non-fattening sweetening is required. A glass compote bowl is filled with the fruit mixture, which is topped with frozen fruit.

DIET BREAD

Half a yeast-cake 2 Cupfuls lukewarm water
 $3\frac{1}{2}$ Cupfuls Hoyt's gluten flour
 $\frac{1}{2}$ Teaspoonful of salt

The yeast is softened and added to the other ingredients. A stiff dough is mixed and kneaded thoroughly, adding more gluten, if necessary. This is allowed to rise in a buttered pan for two and a half hours, when it is baked for forty-five minutes.

BRAN BREAD

2 Cupfuls of bread flour
3 Teaspoonfuls baking-powder
 $\frac{2}{3}$ Teaspoonful salt 2 Cupfuls bran
1 Egg $1\frac{1}{2}$ Cupfuls milk
2 Tablespoonfuls of molasses
2 Tablespoonfuls of shortening

The flour, baking-powder, and salt are sifted together, and the bran is added. The milk is added to the well-beaten egg, and this is added to the flour mixture, beating slowly all the while. The molasses and the melted shortening are added. The mixture is baked one hour in a medium oven. This bread may be made with sour milk by reducing the baking-powder to one and one-half teaspoonfuls and adding two-thirds of a teaspoonful of soda.

LONG ISLAND AUTUMN

(CONTINUED FROM PAGE 102)

and ravishingly. Out on the lake were a lot of little boats to go rowing in (meat for a debutante with a good "line"). At this party, not only the debutantes, but also "Jo" Auchincloss was having herself a perfectly lovely time, as well she might with her charm and vivaciousness. She wore the lovely green dress that she had her portrait painted in. No woman there, however, could vie with the chic of the father of the occasion, Charlie Auchincloss, who is going in for a little sartorial fancy himself, in the shape of a little white pea jacket over his black evening trousers with a white satin belt like a Cuban dancer's.

Non-debutantes, too, have wonderful times, may I say. No one has a better time than Anita Potts, smart, divinely dressed, always laughing and amusing everybody who talks to her. She runs that hat shop, Yvonne Ganne, where I go to buy hats. I saw her selling Peggy Talbott a hat that Peggy said was the most becoming hat she ever bought. At the parties, you see Anita in one or another of the new things she bought in Paris for The Brick Shop—her new enterprise: perhaps, the Patou dress of white satin, with a very low back décolletage or the Lanvin white crêpe with black paillette sleeves.

Evie Field is another who makes me envious of her looks. She is just back from ranching, and she never looked better than at the Parker Corn-

ing dinner, when she wore a white satin dress and her beautiful emeralds. The Cornings, by the way, have "Longfields," at Westbury, for the season—the best of all the rented houses for entertaining. Two guests wouldn't seem lost in it, nor would fifty seem crowded—so well is it arranged.

Just as Newport and Southampton are identified with midsummer, and Palm Beach and Saint Moritz with midwinter, so is Long Island distinctively the autumn scene for the beginnings of the big season, the place where the world gathers after the summer. It is fairly simple to discover whence they come, and rather amusing. A little polite listening-in, and you've got it. If the name of Daisy Fellowes, murmurings of Pauline Munn's wedding, and eternal references to the "Reserve" slip through the conversation, then they've been, you may bank, to the Riviera.

If they talk of yacht races, Bailey's Beach, Schuyler Parsons and his prices—it's Newport.

If they stride grandly into the shooting vernacular, of coveys, of the Clarence Mackays, the Pratts, or the Pulitzers, and tweeds—it's the bonnie braes o' Scotland.

If it's racing, the Brook, Liz Altemus, and Jock Whitney—it's Saratoga.

But if it's the three fatal words, "Elsa Maxwell's party"—let's face it, you're stumped. They've been everywhere.

What, NO TARNISH



THE days of Utopia are upon us! The last—and in many ways the worst—of the troubles of the hostess has been solved. You know how the silver that is kept for party use always clatters into sight covered with a nice coat of tarnish-tan? And you know what happens to newly manicured hands when the jolly old silver polish gnaws its way into the cuticle?

BE still! Be peaceful! There's a new way of doing the polishing that is extremely simple. *Don't* polish it—just keep it in a roll or bag of Pamilla Silver Cloth and keep the tarnish off it.

To be scientific for a moment, Pamilla Silver Cloth is a product that has passed with shining brightness the tests of silver manufacturers and of Good Housekeeping Institute. The cloth is made into conveniently sized rolls and bags that will keep your silver as it should be kept.

SILVER cleaned and properly stored in Pamilla Silver Cloth will emerge 10 years later with that same showroom complexion—and we fervently hope to be able to entertain again before the 10 years are up.

If your retailer hasn't Pamilla Silver Cloth, we'll send it to you ourselves. Therefore the coupon below.



Pamilla
SILVER CLOTH

Made by PACIFIC MILLS, Boston, Mass.



Gentlemen:—Please send me postpaid the following sizes. I enclose check or money order.

☐ 12-piece roll...\$1.50 ☐ Bag, 9x10...\$1.00
☐ 18-piece roll...\$1.75 ☐ Bag, 14x15...\$1.50
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SEEN ON THE STAGE

(CONTINUED FROM PAGE 68)

excluded violent and obvious theatrical trickery, but not in many; even in those written during a realistic, photographic period, it broke through occasionally. In his latest, it is omnipresent. Wholly absorbed in his idea and the anger it evoked in him, the old technique welled up out of the years, probably without his being aware of it, to confound his drama. So the critic is privileged to dust off an old cliché and label "Just to Remind You" more a document than a play, in the current meaning of that word.

Yet, whatever the shortcomings of any particular work of his, the American theatre anticipates the next Davis drama hopefully. He is the only playwright of his generation who has kept going. And his deep love for the theatre is evident in everything he writes—flat failures, as well as great successes.

The cast which Sam Harris, the producer, and Melville Burke, the director, have assembled for "Just to Remind You" bristles with well-known names. Paul Kelly, who scored heavily in "Bad Girl," plays the young laundryman sincerely, forcefully, but with too little shading. His Jimmy Alden has a one-track mind, stubborn and unresourceful. However, the author must assume the major part of the blame for that. Sylvia Field is, as always, sweet, pretty, and pink. Edward Robins and Frank Shannon make the most of limited rôles. The only noteworthy performance is that of Owen Davis, junior, as what paradoxically may be called a tender racketeer. Young Davis, heretofore but an attractive juvenile, shows in this rôle an unsuspected firmness and authority which augur well for his future. The others do their bits well.

"Friendship"

The same is true of "Friendship," George Cohan's latest effort. Minor Watson, Robert Fischer, and Mr. Cohan himself—all talented actors—strive gallantly to inject life into the play, and fail. The author's daughter, Helen, is making her Broadway début in "Friendship"; her father works hard and obviously to give her the opportunity to show her skill as a pianist.

Early in the first act, some one remarks: "He said she could write if she had anything to write about"—a terrible line for Cohan to have written, or perhaps a kindly one. It reviews the play perfectly and thus spares the critic all labour. But not distress. For "Friendship" is peculiarly distressing. It reveals a subdued, nostalgic, muddled Cohan. Not only is the play, both in design and execution confused, it maunders. In spite of the line quoted above, one assumes that the author started out with some kind of theme, but what it was he keeps a profound secret. A lovely member of the Younger Generation, "befriended" by a wealthy, aging gentleman, wearies of him, even returns the jewels he has lavished on her. That is about all one can be certain of. And, as if deliberately to increase the confusion, practically everything—even "Howdy" and "Goodbye"—is mumbled at least three times. Cohan, long considered the best

listener among our actors, now gives the impression of listening so well because he is hard of hearing. And the other members of the cast must be similarly afflicted, else there would be no need for the constant repetition.

The kindest way to regard "Friendship" is to consider it an "off play." In his next, Cohan may get back into his stride—one of the most fascinating strides our theatre has ever known.

"Cloudy with Showers"

When "Little Accident" burst upon the town a couple of seasons ago, some of the less restrained commentators shouted that the authors, Floyd Dell and Thomas Mitchell, belonged as collaborators on the same dizzy peak where Abbott and Dunning and Kaufman and Connolly once stood. The shouters are now probably wondering how such loud noises could have issued from their throats. For "Cloudy with Showers," the new Dell-Mitchell comedy, causes groans, not cheers.

A merry, promising first act; a second shamelessly stuffed with all sorts of irrelevant odds and ends side-tracks the comedy completely. The third act resembles Old Mother Hubbard's cupboard.

In the rôle of a college professor who is a master in the classroom and considerably less than adult when a dashing girl—one of the students—"goes after him," Mitchell, the playwright-author, gives an expert performance wholly delightful. He is brilliantly assisted by Rachel Hartzell as the girl who gets him into trouble. Miss Hartzell, a newcomer to Broadway, looks very much like a "find." So, even if things should continue to be as bad as they have been (which is inconceivable), the new season has one high mark to its credit.

"Ladies of Creation"

Raymond Moore, who conducts the Cape Playhouse at Dennis, Massachusetts, offered the natives and tourists of Cape Cod a comedy by Gladys Unger. Evidently, they liked it, or Mr. Moore thought they did. Recast and refurbished, he is presenting it to New York at the Cort Theatre. Mr. Moore has made a sad, bad mistake.

Miss Unger calls her play "Ladies of Creation." The title refers to "creative" interior decoration. And the comedy tries to inform us that, no matter how modernistic and successful these creators are, they remain women, craving exactly what women since the beginning of time have craved. Certainly, not an original theme. That in itself should be no handicap—the theatre, like life, does not demand original themes. Understanding, character, approach, treatment, the relationships of the people to one another and to their milieu—those things matter. And, in those things, Miss Unger falls down. Her work is mechanical, emotionally unconvincing.

Chrystal Herne, the star, is, like her vehicle, emotionally unconvincing. Several bits are pleasantly acted. There is, however, one really worthwhile thing at the Cort Theatre these nights: the charming, unique, modernistic setting, the work of one Eugene Fitch.

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S I X C H A R A C T E R S

(CONTINUED FROM PAGE 41)

swished across the back into a modified French twist on one side of the back. The front is waved softly away from the face, the neck-line is high, and the whole is vastly becoming.

Having a débutante daughter is more than a drain on the purse—it is a state of affairs that keeps the mother moving almost, although not quite, as busily as the daughter. Therefore, she needs a fairly comprehensive wardrobe herself. For busy mornings, she chose the Vionnet brown cloth coat with a mink yoke and very new sleeves, loose—but not so loose as to make her look top-heavy. She had some of the fulness of the skirt taken out, as more suitable to her figure. She also has a suit of rough black pebbly woollen trimmed with Persian lamb.

In the afternoon, she is apt to wear the Marcel Dormoy brown satin dress with full sleeves above the elbows, that goes so well under the Vionnet coat. Tea-time finds her with a few intimate friends at home, wearing a black chiffon tea-gown from Lelong, scattered all over with cut-velvet dots and having a train and flowing angel sleeves.

FOR YEARS OF DISCRETION

When evening comes, she is busy again, and, while her daughter Diana's closet is hung with twice the number of evening dresses that her mother has need of, Mrs. Dabney has a few perfect dresses that she wears at night—and wears and wears. A wise woman, she knows that at her age there is quite another philosophy of dress than that for the bright young things. The thing for them is quantity; they must have lots of amusing, striking little clothes that catch the eye. But their mothers must think of fit, material, other things that come under the head of quality. Mrs. Dabney knows she could get along with few dresses, if she had to, if those few were perfect.

Her evening dresses are the lovely Callot dress of crêpe and satin diagonally and cunningly combined, which she pounced on when she saw it, because it was in such a wonderful light purple and so becoming to her white hair. She chose it rather than a purple lace dress, because she had a still useful lace dress in her wardrobe. She also ordered the Callot velvet evening wrap in dark blue. Its three-quarters length, bloused back, and grey fox fur make it perfect for Mrs. Dabney's figure and coloring.

The Dabneys are two types of well-dressed women: quite another type is Iris Lefevre, who has been married for four years, lives out on Long Island, but spends at least half of her time in town, and is one of the brightest lights of that bright, restless, critical group, the young married people. She goes in for fast motors, bon mots that are remembered, the best champagne on Long Island, and a way of arranging her hair more amusing than that of any of her friends. For her, there is neither the débutante's necessity for "appropriateness" nor her mother's need for restraint. The lovely Iris dresses excitingly, has fun going to the extremes of the mode, and yet keeps from becoming theatrical by exerting her really exquisite taste.

And so she wears, when she motors to town for lunch at the Colony, the famous high-waisted Vionnet suit, and when she takes off the short coat and shows the high-cut skirt, the white devastatingly plain blouse, there are gasps and moans. She tops it with Maria Guy's little velvet page-boy hat. She also managed to find a dressmaker who had brought over that daring model—the Vionnet coat of dark blue cloth, with a bright green satin sash, worn over a bright green crêpe dress with a blue sash. She is having her last year's silver foxes made over in the new Schiaparelli way—an amazingly flattering short cape and big muff joined by satin bands.

In the country, she is smart in the Chanel suit other people got in green or red, but she cannily ordered in pale beige, with its blouse striped in brown and beige. She is going to have a top-coat to wear over it, a Lanvin model made of brown rough woollen. It buttons in two rows down the front, and to this she occasionally adds a knitted woollen scarf in brilliant orange.

For the evening, whether in town or on Long Island, she bought Mainbocher's dark bright blue velvet dress—sleek and beautifully fitted, without an extra inch of fulness. She dazzles her contemporaries with this one evening, and the next, she is clever enough to wear—as contrast—the Augustabernard fuchsia crêpe that knots into a bustle in the back. For informal evenings, she chose the Schiaparelli long grey crêpe dress with a plum velvet jacket coming to an Empire waist-line. Her wrap is the blue velvet Augustabernard model, furless, long, svelte, and with revolutionary sleeves—big, but short. With all these, she is going to wear Greek cut-out sandals dyed to match each dress, and stockings a shade darker than last year's.

BUSINESS PROBLEMS

Camilla Courtney, on the other hand, has quite another problem to solve in the choosing of her wardrobe. She is that modern phenomenon, a lady in big business, and for her the daylight hours pass behind a big, important-looking desk littered with deeds and letters and telephones. It is not important to her to have many clothes; nor can she give the time to choosing them or to having them fitted. A few, a very few dresses are what she must have, and those perfect for her needs. And so, for the office, she ordered Schiaparelli's black woollen dress with the black crochet yoke let in at the neck, under Vionnet's black coat with two collars, one of black lamb, the other of white ermine. This solves a problem for Camilla, for she can look as if she wore a different coat by changing the collar. These collars are the new, smart ones that cross at the front.

When evening comes, she is a different person, with the extraordinary versatility and strength of the modern woman. Gone are the terse orders, the efficiency with no nonsense about it, and she becomes a charming, feminine woman of the world who is just as amusing and bright as if she had been playing all day. When she gets home from the (Continued on page 111)

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This evening gown proves that two tones of crêpe satin can be many times smarter than one. The darker tone forms part of the skirt and a rever knotted at one side. No. 134; 32 to 40
Price, \$2

One of those cloth dresses that has everything—simplicity of line, bulk above the waist-line, slender hips, broadened shoulders. A fur band creates a bolero effect. No. 131; 14 to 20; 32 to 38
Price, \$2

This suit (shown in two views) has a fur collar and fur-banded pockets that give a very new effect. Look twice at the blouse. It is of fine lace with a ruffle. No. 133; sizes 32 to 40
Price, \$2

You can shirr a great deal of chic into the short chiffon jacket of this ensemble. And see how softly it ties over the flat crêpe gown. The waist-length coat is new. No. 128; sizes 32 to 40
Price, \$2

VOGUE

VOGUE COUTURIER PATTERNS CREATE INDIVIDUAL CHIC

SOME women are in the mode . . . some few women are a mode unto themselves. For those women, Vogue Couturier Patterns have been created. If you recognize the subtle difference between the popular and the exclusive, if you enjoy moulding fashion to fit your own individuality, you will welcome these remarkable patterns. They are born in France—and they show it. Their designs draw their inspiration from the very best features of the French mode. They are rushed to America and speedily delivered to you.

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This crêpe remain frock has two special points of interest—its contrasting bolero and its unusual peplum. The former knots in front and shows the lighter sleeves. No. 125; 14 to 20; 32 to 38
Price, \$2

Tucks are the secret of the charm of this gown. Notice how cleverly they accentuate slenderness and give a broad-shouldered look. Marocain is an ideal fabric. No. 130; sizes 32 to 40
Price, \$2



COUTURIER PATTERNS

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

REMOVABLE FURS

(CONTINUED FROM PAGE 74)

loosely, diagonally woven. These are starkly simple, beautifully cut. The great charm of these dresses lies in their ingenious, broad-shouldered, narrow-waisted cut and their loose, crossed yokes of Schiaparelli's famous wide-spaced mesh. They may be had at Best for about \$45.

Even a country coat fits into this take-off-and-put-on-fur picture, but, of course, in a less dramatic way. A small lapin or nutria Ascot scarf is the smartest bit of fur to tuck into the neck of your sturdy woollen sports coat. To the purchase of this kind of coat, a great deal of care and attention must be given. Never buy a country coat in haste. It should be bought with an eye to permanence; you won't have a new one every season. It should be classic, its fabric unbeatable, and—if possible—its workmanship hand-tailored. You may think all these virtues mean a forbidding price, but a beautiful coat, answering the description perfectly, is now made by Stroock—a coat maker who believes in making his own fabrics, hand-tailoring every inch, and setting forth a country coat that is a real masterpiece. The one shown at the upper right on page 74 is your evidence. Open up the neck, add a little fur Ascot, and you are faultless. And don't think you have to confine it to the country. It has enough suavity to come into town.

A HAIR-RAISING PROBLEM

And now, having settled the fur question with such a neat twist of the wrist, let us get on to the subject of life in general. Maybe you are the kind of person who suffers from an acute pain in the financial region every time you realize that something must be done about your hair and that a finger-wave costs two dollars and doesn't last long. So, in the end, you give yourself one, balancing a slippery mirror in one hand and a comb in the other and losing patience rapidly. The way to end all this trouble is to purchase one of those on-a-rod mirrors that may be screwed into the side of a wall. They can be adjusted to any angle—up, down, almost around corners—so that it is a simple matter to fix one at the height and direction you want, and then, wielding the comb and gazing lovingly at your face in the bathroom mirror, you can still see the back of your head, without any effort, in the portable one. Bloomingdale has this.

About the simplest, cheapest, and least messy way we know of to give beeyootiful eyelashes is the vaseline system. You smear a little on each set as you sit reading in bed and wipe off the surplus when you wash your face the next morning. As well as making them grow, vaseline gives that wet-lashed, languid-lidded look that only expensive, expertly put on coloured pastes can otherwise impart.

Look around in your glove drawer and see if, under the summer fabric ones, there aren't a few black and brown antelope gloves left from last winter. Every one in Paris is rejuvenating their tired dark antelope gloves by cleaning them in aviation gasoline—which, they say, is enormously successful. If it works in Paris,

there is no reason why it shouldn't work here. Ask your garage man.

Unless you are prepared to spend at least ten dollars, you can't find much in the way of a stone clip that looks like anything. But now a sympathetic person, realizing the situation, has produced clips made of metal, that appear to be made of gold or silver to the average eye. They are simple in design and geometric in feeling and smart to wear on your street clothes, especially since you can get them for about \$2 at Saks-Fifth Avenue.

Have you found a dressmaker yet to make up one of Vogue's new couturier patterns for you? You know what these are, of course. They are models created by Vogue's designers in Paris. They have the rare charm of being "one of a few," with the distinction and individuality that usually go with French models and are perfect for your very grandest clothes, because you won't be meeting yourself around every corner. They have, as they say in Turkey, manner. Unless you really know how to sew, they are not the sort of thing to tackle yourself—they are much too chic to be ruined by inexperience—but Nafsika Cambanis, in East Fifty-Third Street, will make them up for you for about \$10 or \$15.

Monograms are a small thing that lend an enormous amount of style to whatever they touch. They are a luxury, to be sure, but such a relatively inexpensive one for the way they "dress up" things and make them look very precious. The other day, for instance, a woman came in to lunch at a very smart country club on Long Island, wearing a simple little angora wool suit. It was well cut, beautifully tailored, but the thing that gave it its final fillip was a small scarf with her monogram embroidered on it in a colour darker than that of the suit itself. Hers, obviously, was super-expensive, but the idea is there—monograms always seem to raise the par value on clothes.

SMART PHILOSOPHIES

Watch for sales of shoes, and, when you find them, buy as many simple, any-season shoes as you think you will need for the year. Opera pumps made on good lines, but in unbearable colours, can often be picked up for that thing they call a song. One young girl bought purple ones recently and, for about seventy-five cents, had them dyed by the Ambassador Shop, in Fifty-Sixth Street between Lexington and Third Avenues. The result was highly successful.

Remember, too, that one good, well-cut black silk dress, made of good, even expensive fabric, is an economy, because it always looks well—it is always there in an emergency when everything else fails. Don't be afraid to spend a little more money on a dress like this than you had planned to, especially if you get one of the Vionnet kind that improve, in fashion, with years. It will probably be the one dress in your life over which you will weep when it wears out. A very good one has a faggoted collar that becomes a sash. You can get it at Saks-Fifth Avenue for less than \$60.

S I X C H A R A C T E R S

(CONTINUED FROM PAGE 107)

office, she slips into a Vionnet orange velvet tea-gown with its long, loose sleeves. But a problem still remains for her; the problem of time. Her solution is to have a minimum of evening clothes—two, in fact, both chosen to be becoming and smart, but not too easily recognizable. They are, first, the Mainbocher black crêpe, since life would be impossible for her without a black evening dress. This is the one with the satin *pouff* applied on one side, a dress made with only one seam. With it, she wears black slippers and carries a black velvet evening bag with a rhinestone clasp. The other dress is the Lelong model of sapphire-blue satin with short sleeves and a high neck in the back, which does duty for all sorts of occasions.

GIRL-ABOUT-TOWN

Let us consider the subject of Carrots Martin, that incandescent young woman with the fiery looks, the amusing and ridiculous line of back-chat, and the very slim purse. She is what Diana Dabney would be if she did not marry and so become Iris Lefevre—in short, a young unmarried woman about town who goes everywhere, sees every one, but still subsists mainly on sums proceeding from Papa's bank-account. She has a job, of course; but it is one but lately taken, of the "guess what, I've got a job" variety, and would hardly be called big business or pay like it. She has signed her personal declaration of independence and left the paternal roof to set up a small, though chic establishment of her own. This, of course, cuts her out of the convenience of having rent, food, and such things paid for by the family.

She has to pay all her expenses out of her allowance and her puny paycheck, which leaves her rather little to dress on. She would rather look like Iris Lefevre than any one she knows, but she can't afford Iris's original models, so she hunts for clever copies and the little tailor and the little dress-maker. She haunts the débutante departments of the shops in which Iris buys in the custom-made department. She picks up cheap, smart little hats that take wearing and a copy you would never know from the original. She buys an excellent paste copy of an expensive diamond clip for \$25. And so, in the course of things, she dresses mostly in the great successes of the season, the things that are so good that they will bear copying in cheaper materials. This is quite all right for her (though all wrong for her mother), because they will last her a few months, and, by that time she'd be sick of them anyway.

CHIC AT A PRICE

These are what Carrots picked out for herself. The Schiaparelli suit of black wool with the S clips and the padded shoulders, which she wears with the white tennis-net blouse or one of rough red silk. She adds a little galiak scarf and the Patou square-crowned hat with the buckle. She has the Chanel velveteen coat with buttons, in brown, that all her rich friends have, but for which she paid suspiciously near \$50. And the Vionnet brown crêpe with orange set in

the blouse, neatly and cheaply copied.

For evening, she chose two great successes, copied at a price within her means—the enchanting blue satin Vionnet dress made with a very low, doubled-front décolletage and the famous white satin Chanel dress with the bustle-like bows in the back. As for the evening wrap, she is full of hurrahs that they are smart when furless, this year. There is the velvet Lelong model with flowing sleeves and a big velvet collar. It's very long and very becoming, and she has it in a wonderful purple-red wine colour.

Last, though anything but least, let us consider Mrs. Augustus Pennington, Althea to her friends, who has all the money in the world and absolutely no problem to consider—time, expense, age—other than that of choosing clothes she is going to like and that are going to be becoming to her. She is one of those fabulous women who are as famous for their beauty and chic in Europe as in this country, who have a house in New York and one in London, a villa on the Riviera, an estate on Long Island, a house in Palm Beach, and a shooting-box in Scotland. She is the grande dame seen in the early stages before she becomes portly, stuffy, and as we know her. It is easy to see that she needs a large wardrobe. She has one.

Wisely enough, she recognizes in her own beauty a romantic strain which is charmingly emphasized by the graceful clothes of this season. Without becoming picturesque in the extreme sense, she dresses in such a way as to become a brilliant, romantic figure.

She has bought all the most dramatic, the most enchanting costumes of the mode. For instance, she has for the morning the Mirande Persian lamb cape and muff to wear with a black woollen dress that buttons up the front. Because her wardrobe has no limits, it is not an extravagance for her to buy Chanel's bright green coat with a black lamb collar and cuffs, to wear over a black crêpe dress, and with this she is wise enough to wear a black hat, not a green one. In the afternoon, she wears Schiaparelli's mixed grey tweed dress with a cerise velvet bow placed plunk under the chin. Then, she has that very new type of suit shown at Mainbocher's opening—a dramatic suit for late afternoons and the movies, made of a smooth woollen and cut to ankle length. She also bought the pale blue Vionnet crêpe dress that wraps and ties around the waist, and, as a new fur coat, she chose the Vionnet Persian lamb model that has a satin sash inserted around the waist. Her one indulgence in big sleeves was Lanvin's wool crêpe dress with full puffs above the elbows—which do not seem too bulky, since she is tall.

In the evening, her clothes represent the height of true exquisiteness and romanticism. For instance, she has the Lanvin white dress with its pleated chiffon skirt and its blouse sewed with silver sequins. She has ordered a Lelong satin dress—the one with backfulness that goes into a train, and, instead of black, she chose prune-brown. Her evening wrap is a Patou model of prune-brown velvet with puffed sleeves and sable fur.

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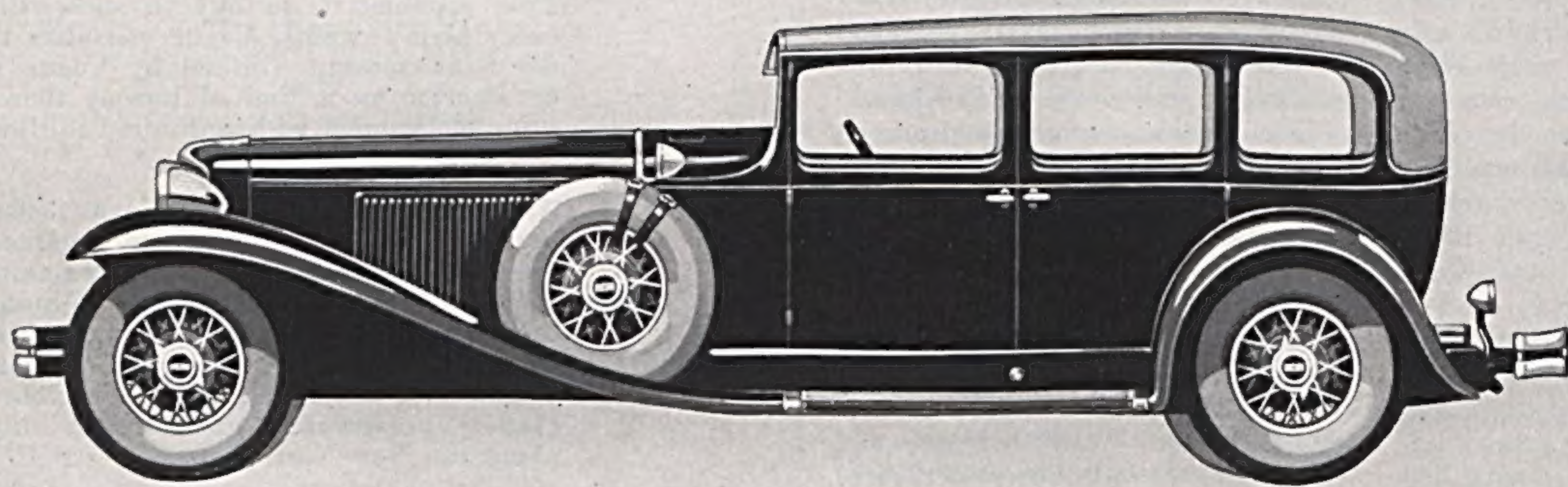
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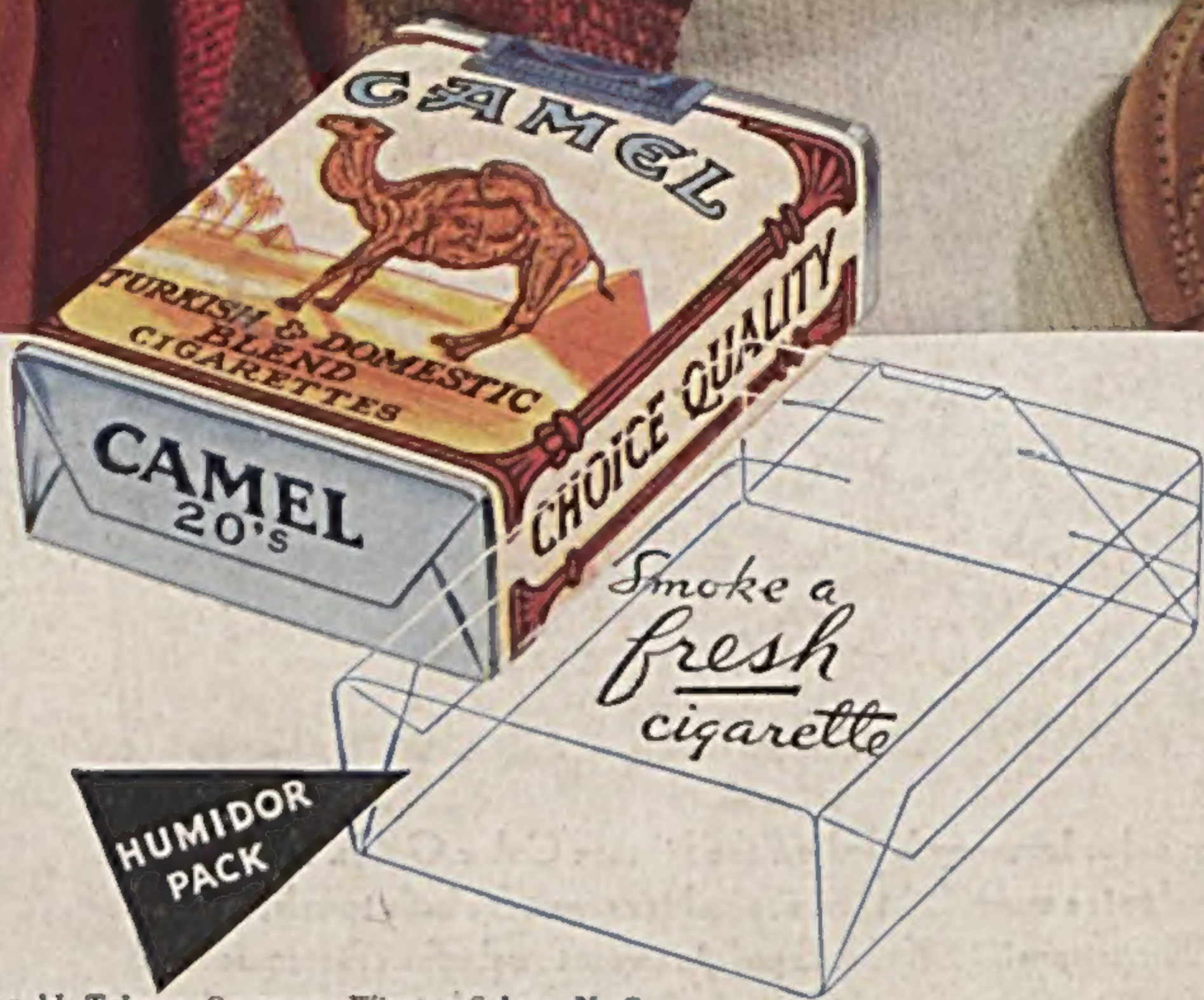
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